ARCHITECTURE

VOLUME LVIII DECEMBER 1928 NUMBER 6

The Boston Museum's New Wing

By Frank Chouteau Brown

Photographs by Frances Benjamin Johnston

THE Boston Museum of Fine Arts, after several years of preparation, has just opened a new series of rooms and galleries, arranged on three floors, and upon three sides, of a new courtyard. Besides conforming to the modern museum tendency of making use of smaller spaces for exhibition purposes, this new section is of especial interest to architects because of the number of original rooms from different Continental and American periods.

Of the forty-six exhibition spaces contained in this new section nineteen are given to the display of historic interiors, while the adjoining galleries are so small in area, and so fitted, that most of them also suggest actual living-rooms by their arrangement. These galleries are employed for the showing of additional furniture and decorative pieces of the same general periods as the interiors which they adjoin.

Of the new Continental rooms, four are French of different and important periods and three English; the latter providing an excellent point of departure for the American collection. One is a unique Tudor room from Somersetshire (about 1490); another a dignified Georgian interior of distinctive Scotch character, from Lanarkshire, about 1690; the third is a highly ornamented Rococo room from Woodcote Park, Epsom, Surrey, of about 1750, attributed to Thomas Chippendale.

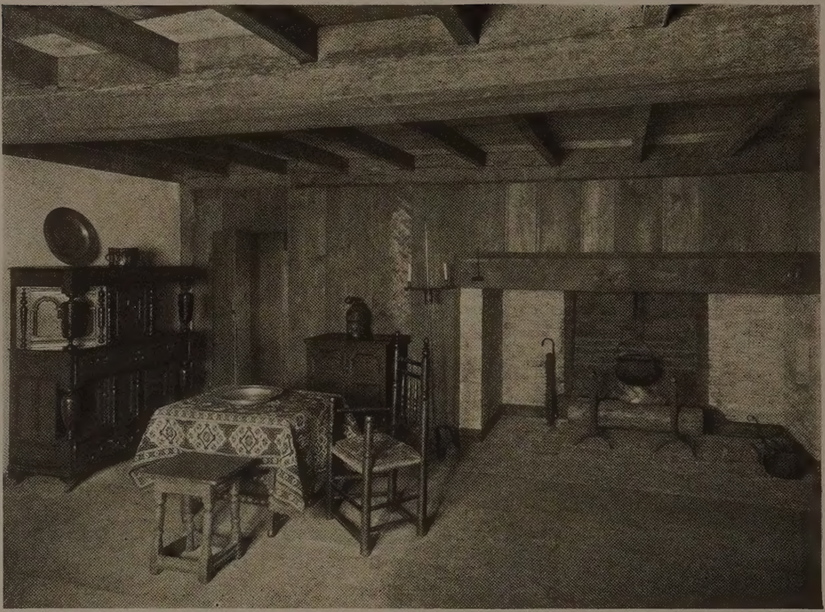
But it is the dozen or so of representative New England interiors that possess the utmost interest, and it is here that the Museum, by painstaking care and attention, has endeavored to make these rooms almost entirely free of restoration and simulation. The floors are original or of material of the period. The same is also true of the fireplaces and the mantels. A few new sash have been carefully inserted, and a few windows have been made into doors for ease of circulation. In one case, at least, even the furniture shown belonged originally to the room itself.

The earliest American interior is from West Boxford, from the Brown-Pearl house, Essex County, Mass., representative of the third quarter of the seventeenth century. Both the fireplace and the casement sash had been destroyed, and it was necessary to reconstruct the former, of old materials, based on the Adam Browne, Jr., house (1663) at Watertown, Mass. The furnishings are those that would be found in the living "hall" of a house of the period.

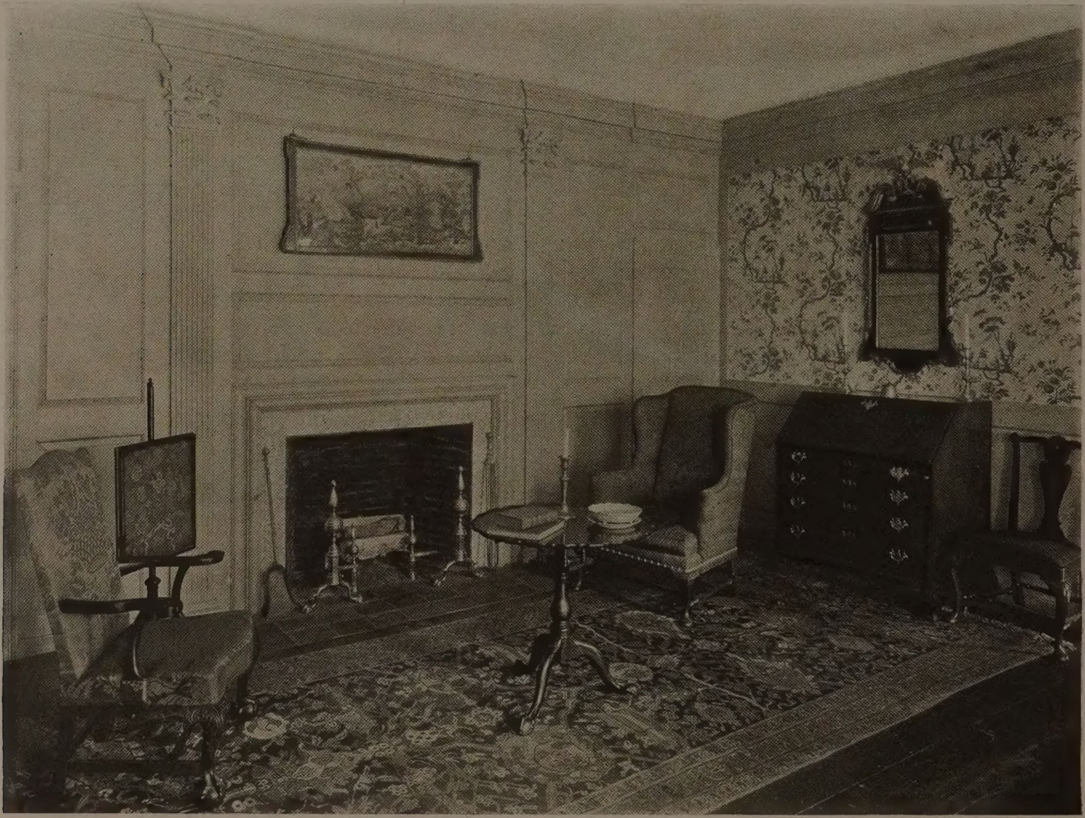
The parlor of the Orne House, on State Street, Marblehead, Mass. (ascribed to 1730), contains the four panelled walls taken from the northeast room in that mansion. Only the bolection moulding around the fire opening, the lower doors in the cupboard, and the sash are restorations. Of almost the same date is the parlor from the Jaffrey house, at Portsmouth, N. H. (about 1750), of which even the floorboards are from the original room. The paint has been restored to an original color found, and the wall is covered with a contemporary French paper similar to one found in the house.

The parlor of the Shumway House, at Fiskedale, in Worcester County, Mass., dated from about 1740, is shown by the original panelling, of pitch pine, and never painted. The unusual arrangement of drawers above the fireplace suggests its relation with near-by Rhode Island or Connecticut work, where cupboards and drawers in this position are occasionally seen. The panelling of the doors and the small cupboard are also unusual. The granite fireplace is a copy of the original.

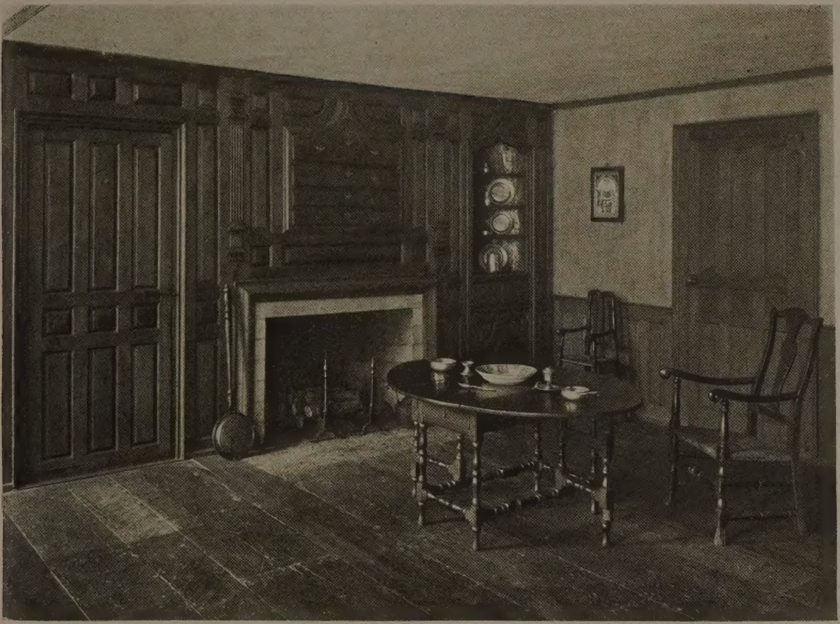
The parlor from the old Shepard Inn, at Bath, Me., is the first of five rooms illustrating work of the first years of the last century. This woodwork dates from 1803, and the wall-paper, printed in Paris, was applied the following year. The woodwork in the next example is from the Dodd house, in Salem Street, Boston. The house was built about 1810, and was occupied up to a



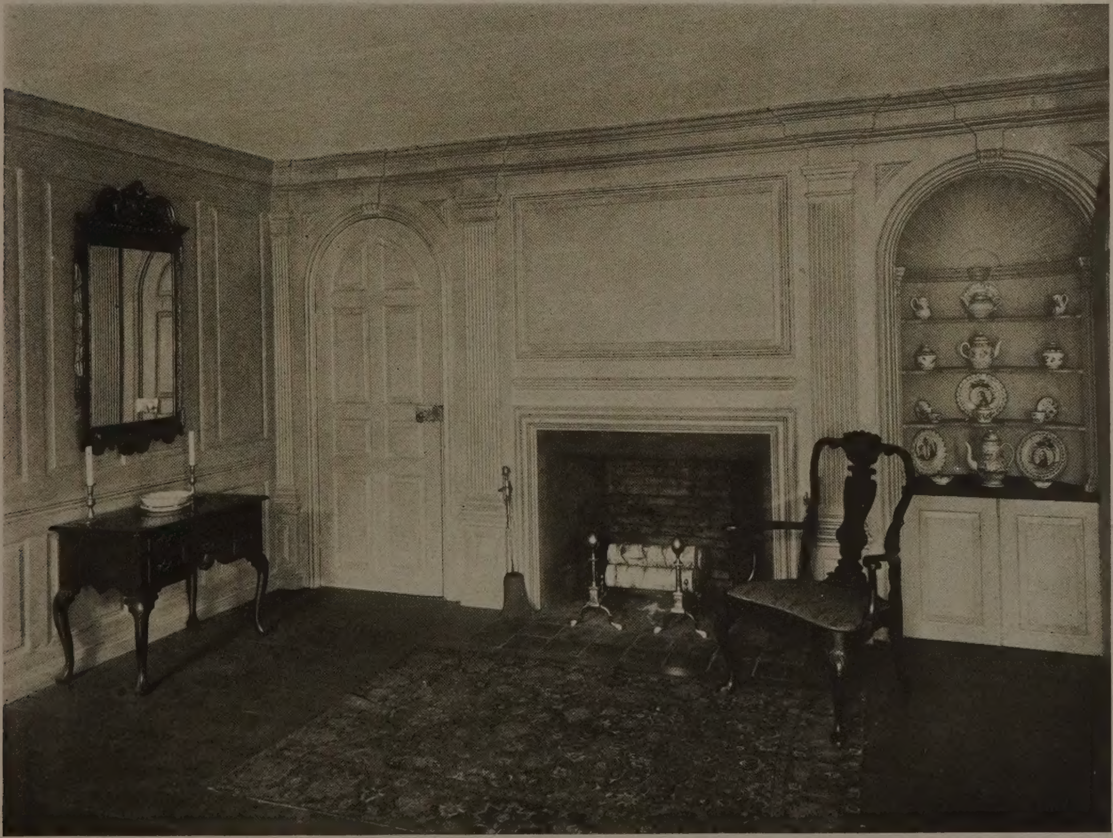
Room from West Boxford, Mass., dating from about 1700—the earliest American interior in the Boston Museum's New Wing



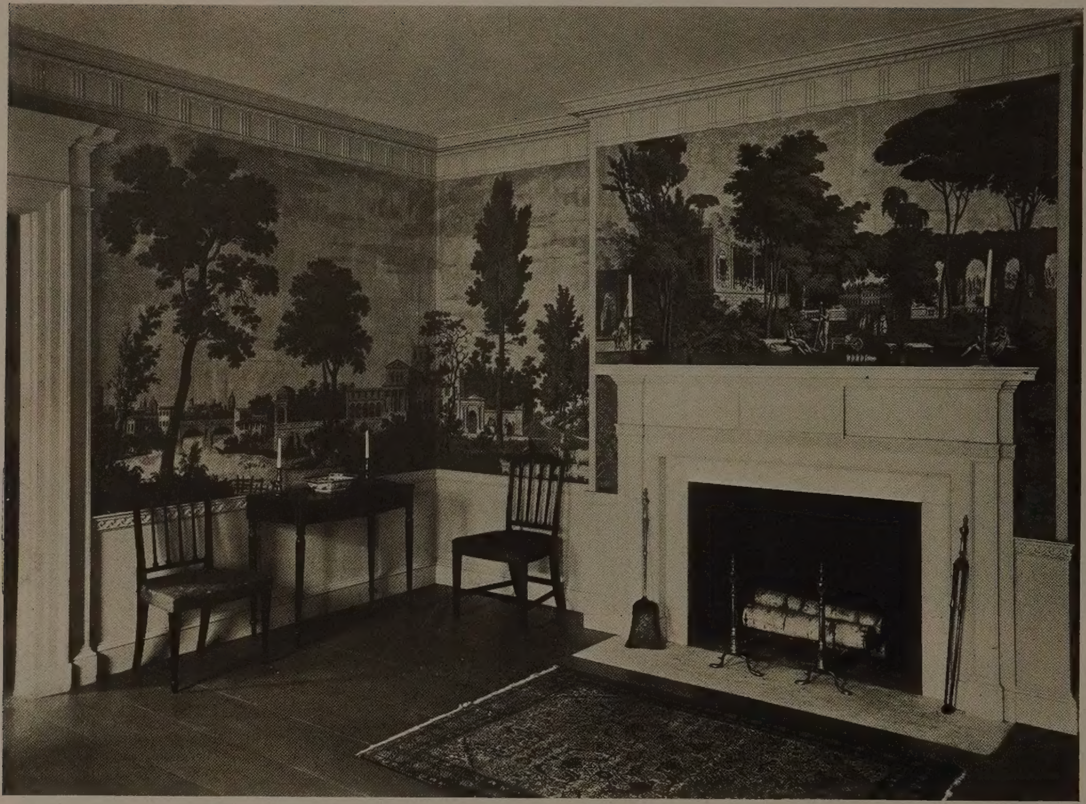
Room from the Jaffrey house, built 1730, Portsmouth, N. H. The floors, walls, fireplace, tiles, etc., are original few years ago by a brother and two sisters, who were still cooking in front of the open kitchen fire, with old utensils, and living without gas or electricity. The wall-paper, depicting the seasons, printed in Paris about 1800, was removed from an old house in Hanover, N. H.



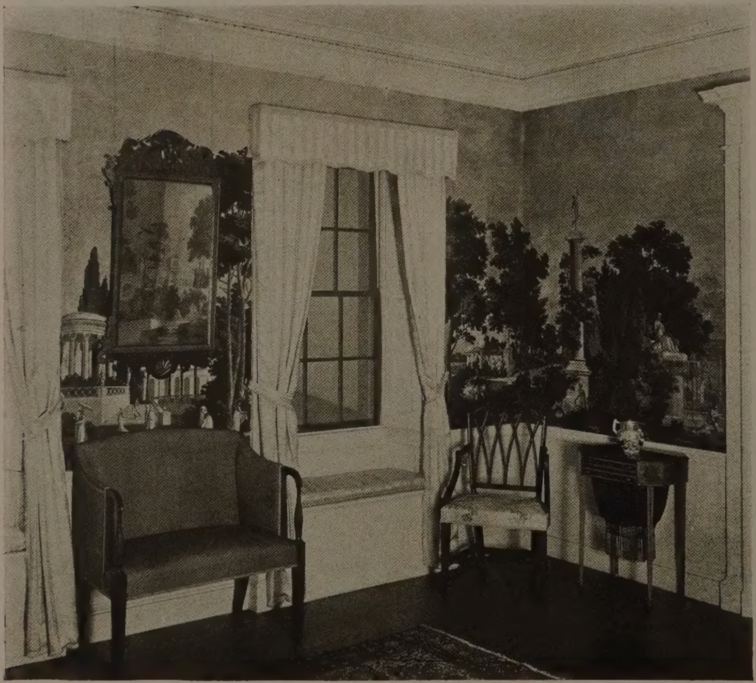
Room from Fiskdale, Worcester County, Mass., dating from about 1750, purchased through the Helen and Alice Colburn Fund



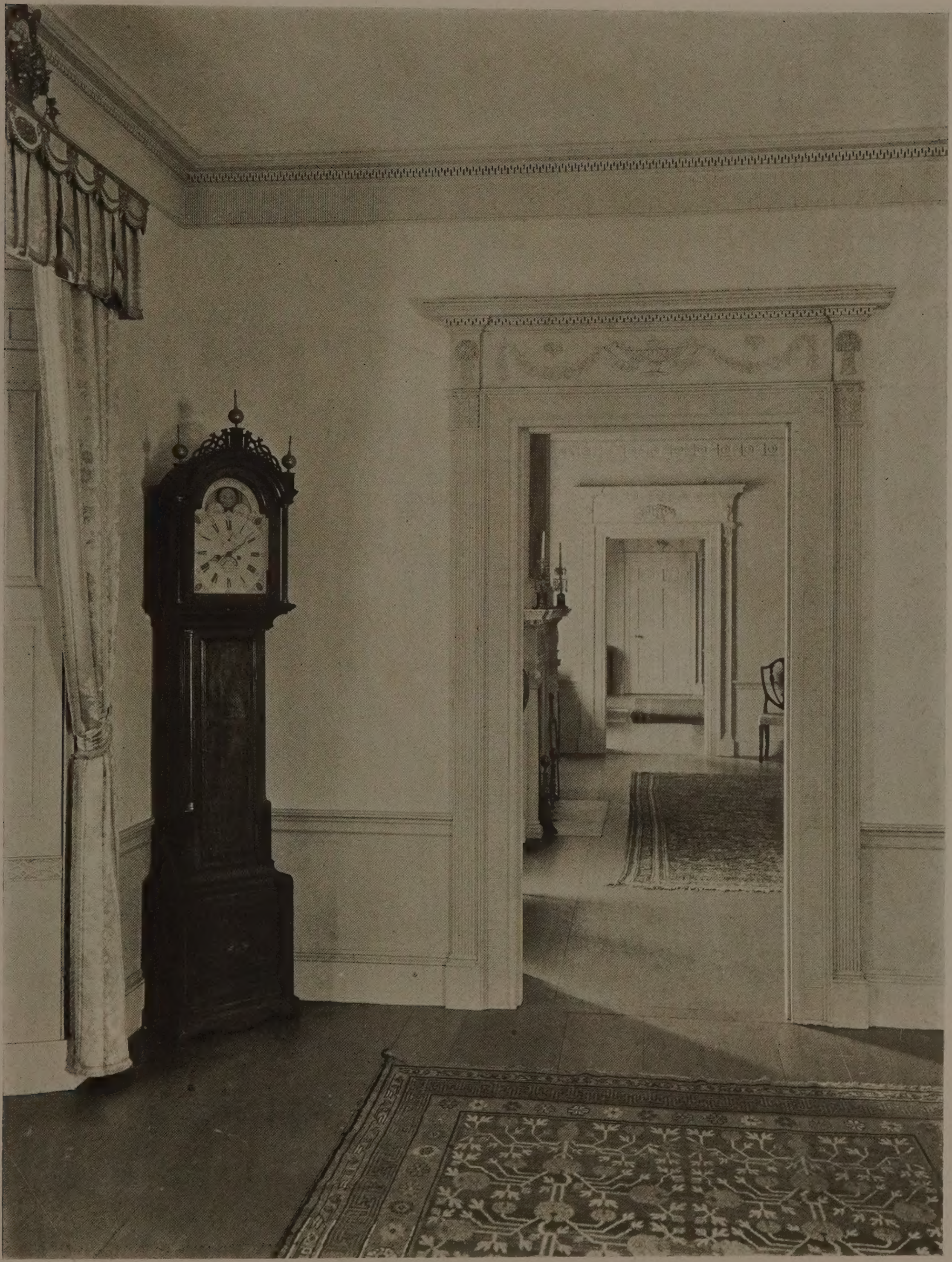
Parlor from the Orne house, Marblehead, Mass., dating from about 1730. This is the gift of Mrs. George H. Davenport



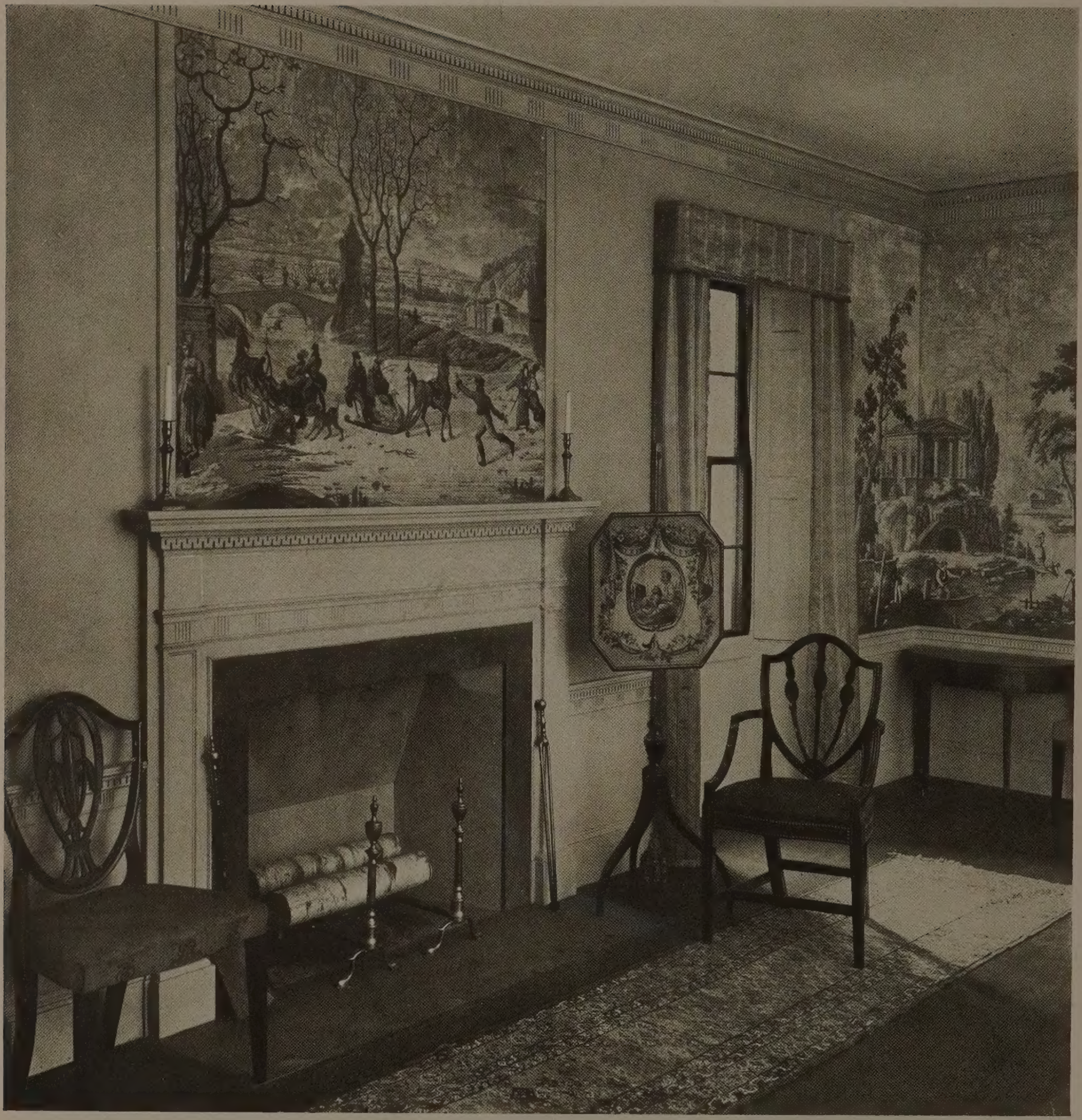
Parlor from a Bath, Maine, house — "Old Shepard Inn"—dating from about 1803. This is the gift of Dudley Leavitt Pickman



A corner of the same room shown above. The wall-paper was on the walls when the room was acquired

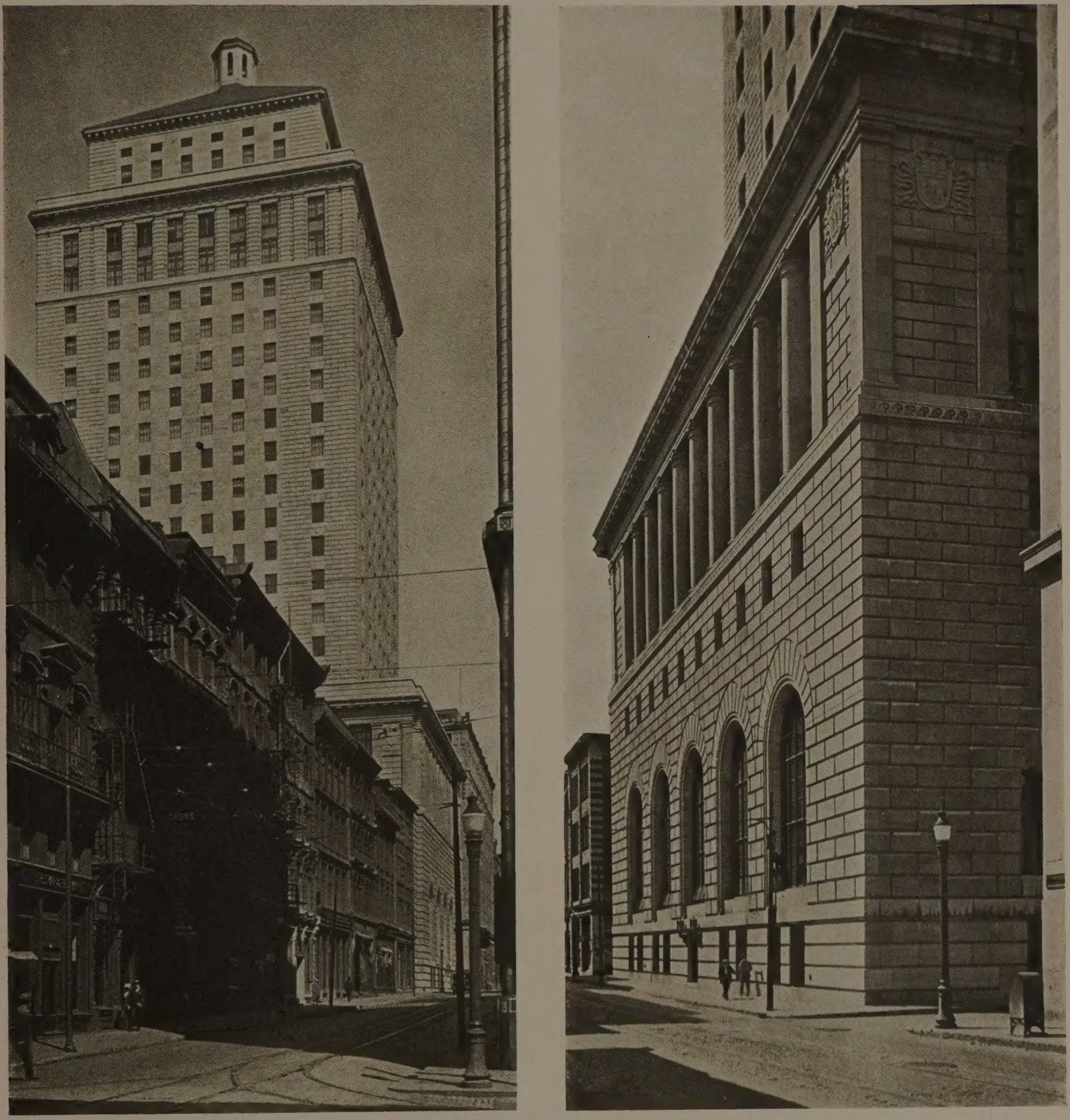


Looking through the three original Samuel McIntire rooms from a house in Peabody, Mass., built in 1800–1801 for Captain Nathaniel and Madam Elizabeth (Derby) West. Acquired through the Charles Amos Cummings Bequest Fund and an anonymous gift



The Seasons wall-paper room. The paper, printed in Paris about 1800, comes from the Young house, Hanover, N. H., dating from about 1810. The woodwork is from the Dodd house, Boston, of the same date

The suite of three rooms by Samuel McIntire, all from a house built in 1800 in Peabody, Essex County, Mass., for Captain Nathaniel and Madam Elizabeth (Derby) West, is of the utmost interest. The view shown is taken in the dining-room, and looks through the parlor into the parlor chamber. All standing finish in these rooms is complete and original, including the fireplaces. The only exceptions are the window sash, one panel in the farthest room, and a doorway substituted for a window in the middle room. In this centre room is also exhibited the furniture contained in this room when it was finished, in 1801.

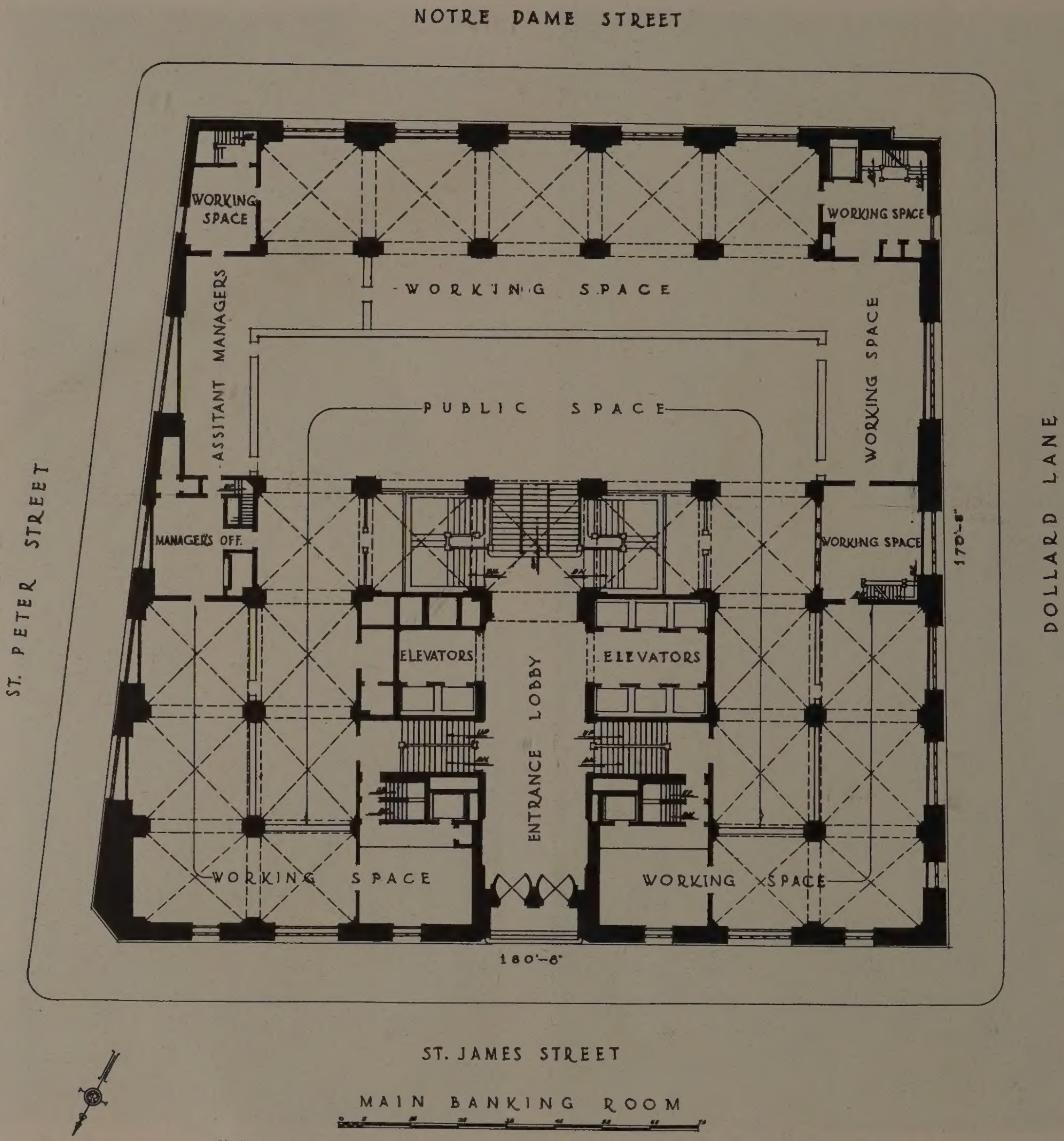


The building is a bank and an office building, and the architecture expresses clearly the two separate functions. Exterior masonry is of Stanstead granite and Queenston and Montreal limestone. The photograph at the left shows the St. James Street aspect with the main entrance; that on the right the Notre Dame Street front with an entrance on the basement level.

Photographs by Kenneth Clark

ROYAL BANK OF CANADA, HEAD OFFICES, MONTREAL

YORK & SAWYER, ARCHITECTS; S. G. DAVENPORT, ASSOCIATE



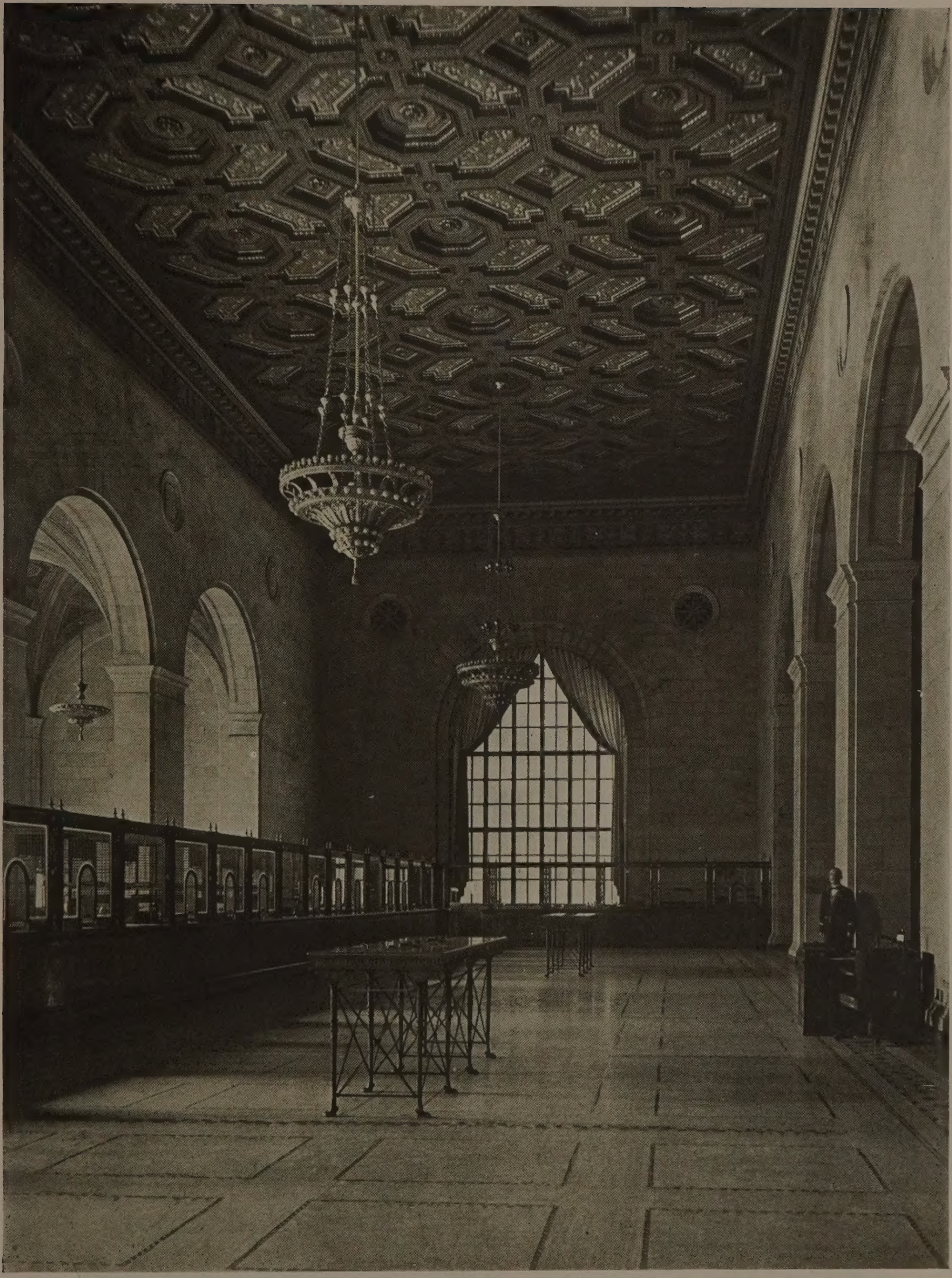
MAIN BANKING ROOM

THE ROYAL BANK OF CANADA MONTREAL

YORK & SAWYER ARCHITECTS S G DAVENPORT ASSOCIATE

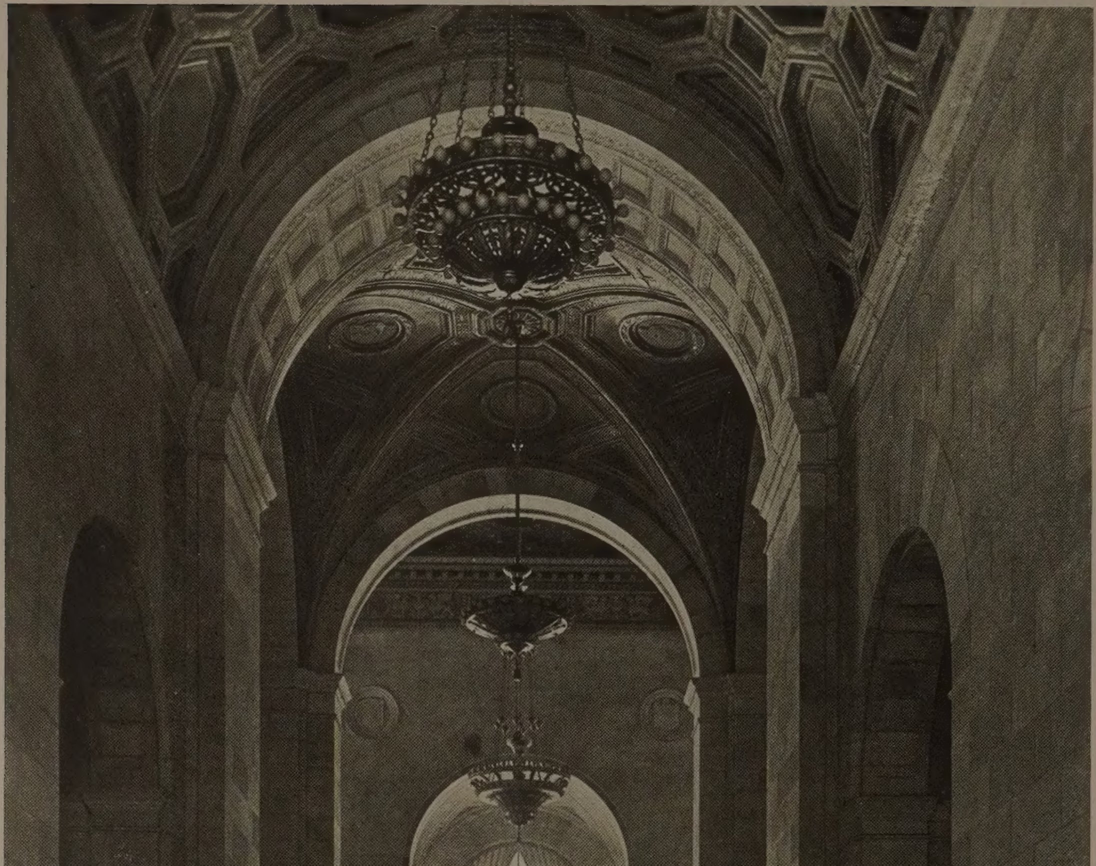
The main banking room floor is high enough above the street level to give adequate natural lighting to the basement. Future expansion of the banking room, therefore, may conveniently utilize the lower level, with the safe deposit department. The main stairway is carried to the basement with this in mind.

The E plan makes it possible to get daylight on all four sides of the banking-room. In the public space at the top of the stairs the ceiling is 45 feet high. Elsewhere in the room the ceiling is vaulted as indicated, with two mezzanines overhead.



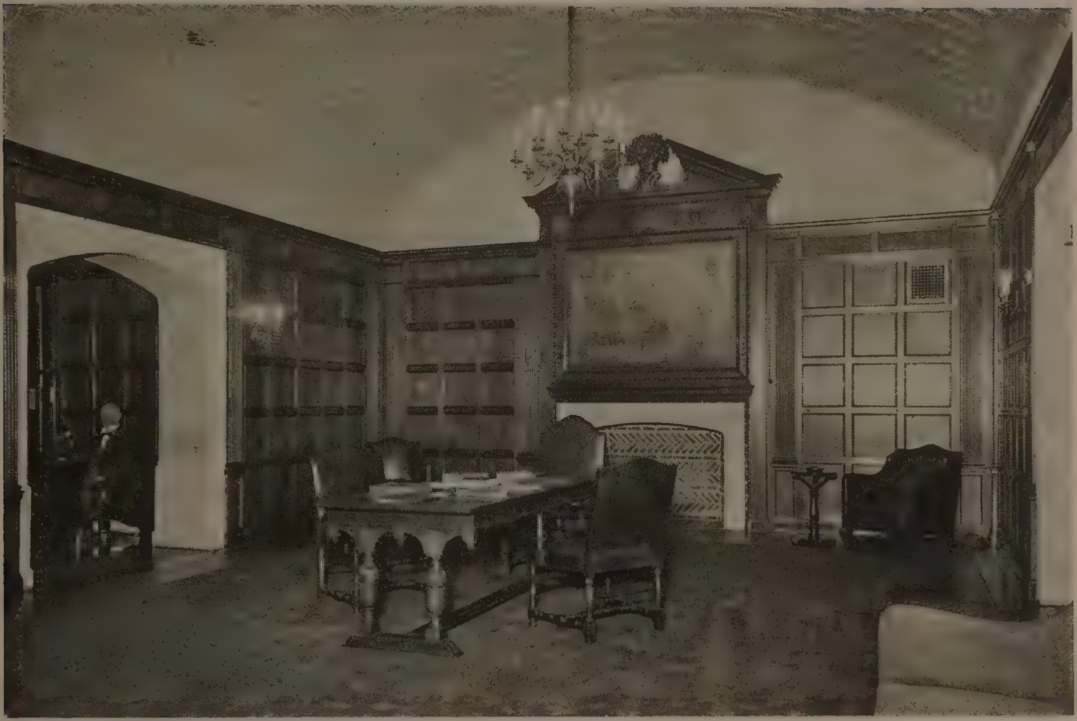
Main banking-room
Royal Bank of Canada, Head Office, Montreal

YORK & SAWYER, ARCHITECTS;
S. G. DAVENPORT, ASSOCIATE

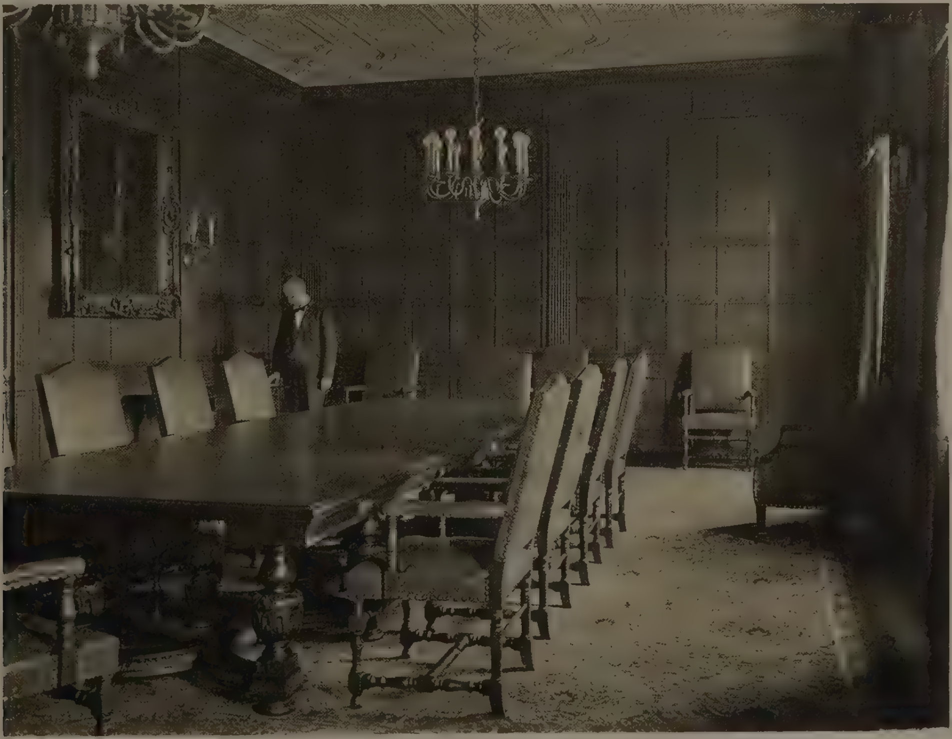


Entrance corridor
Royal Bank of Canada, Head Offices, Montreal

York & Sawyer, Architects;
S. G. Davenport, Associate

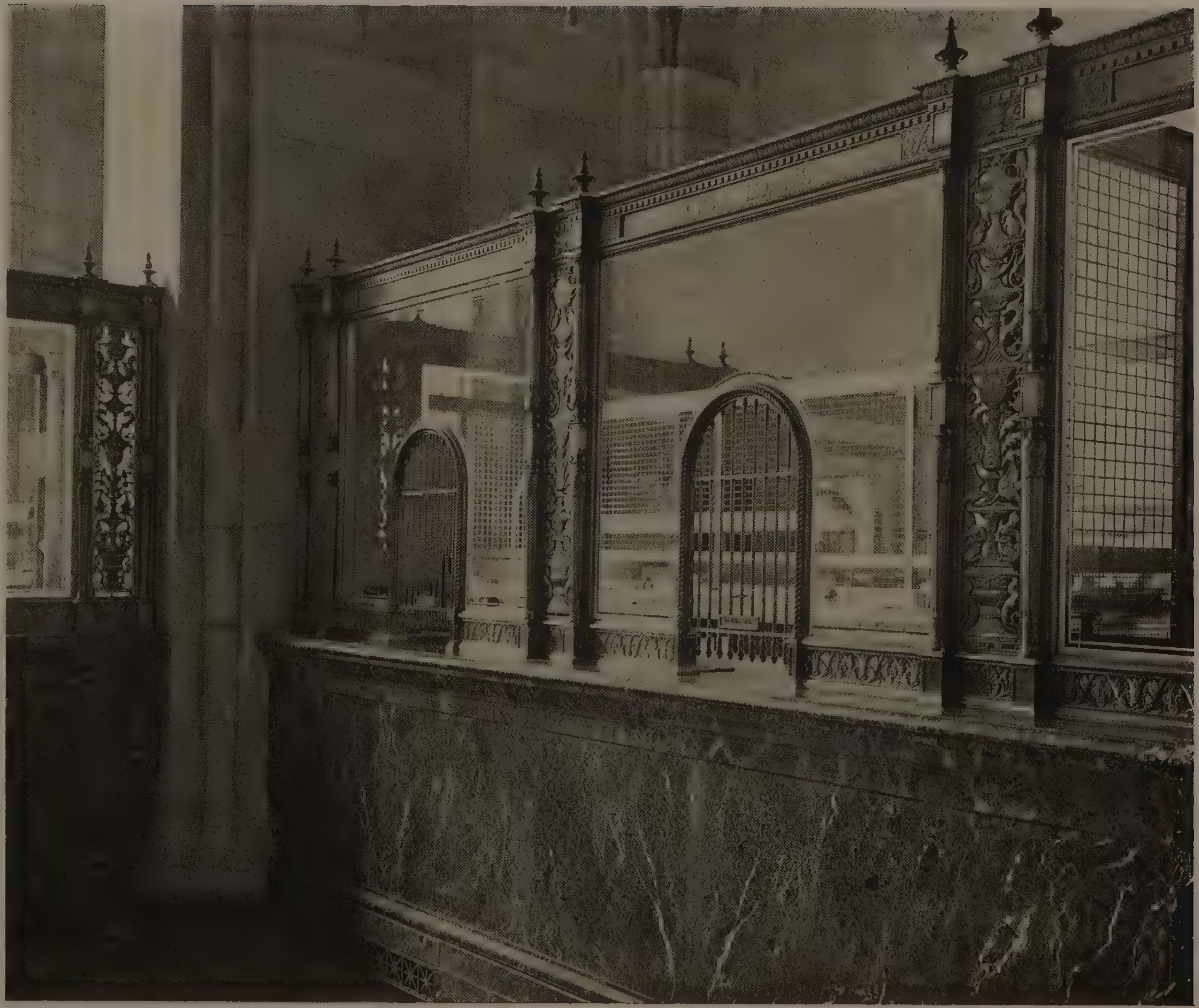


Waiting-room, second floor, adjoining executive offices



The board room, third floor
Royal Bank of Canada, Head Offices, Montreal

YORK & SAWYER, ARCHITECTS;
S. G. DAVENPORT, ASSOCIATE

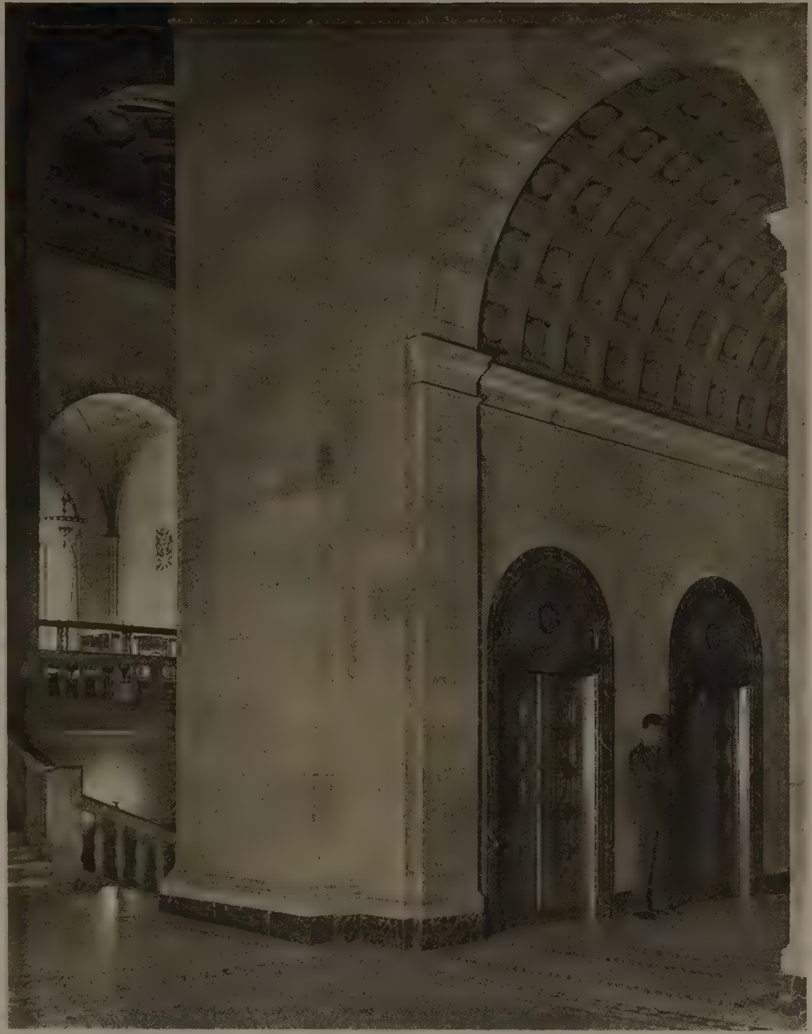


Counter screen of bronze above purplish Lavanto marble

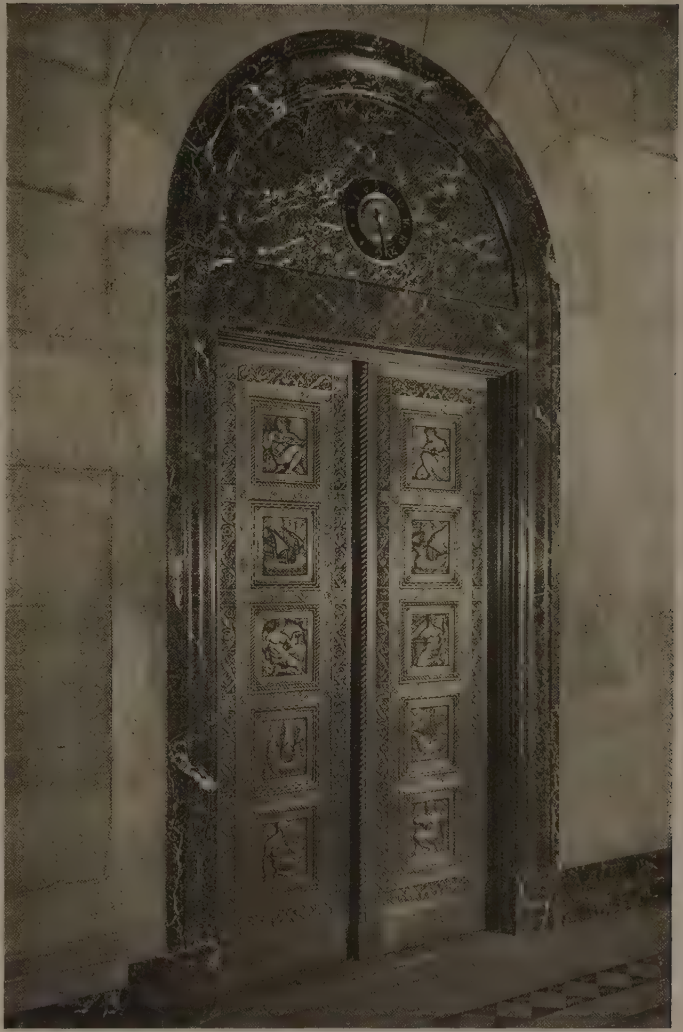
The walls of the main banking-room are of Bedford stone, the floor of travertine with marble mosaics.

ROYAL BANK OF CANADA,
HEAD OFFICES,
MONTREAL

YORK & SAWYER,
ARCHITECTS;
S. G. DAVENPORT,
ASSOCIATE

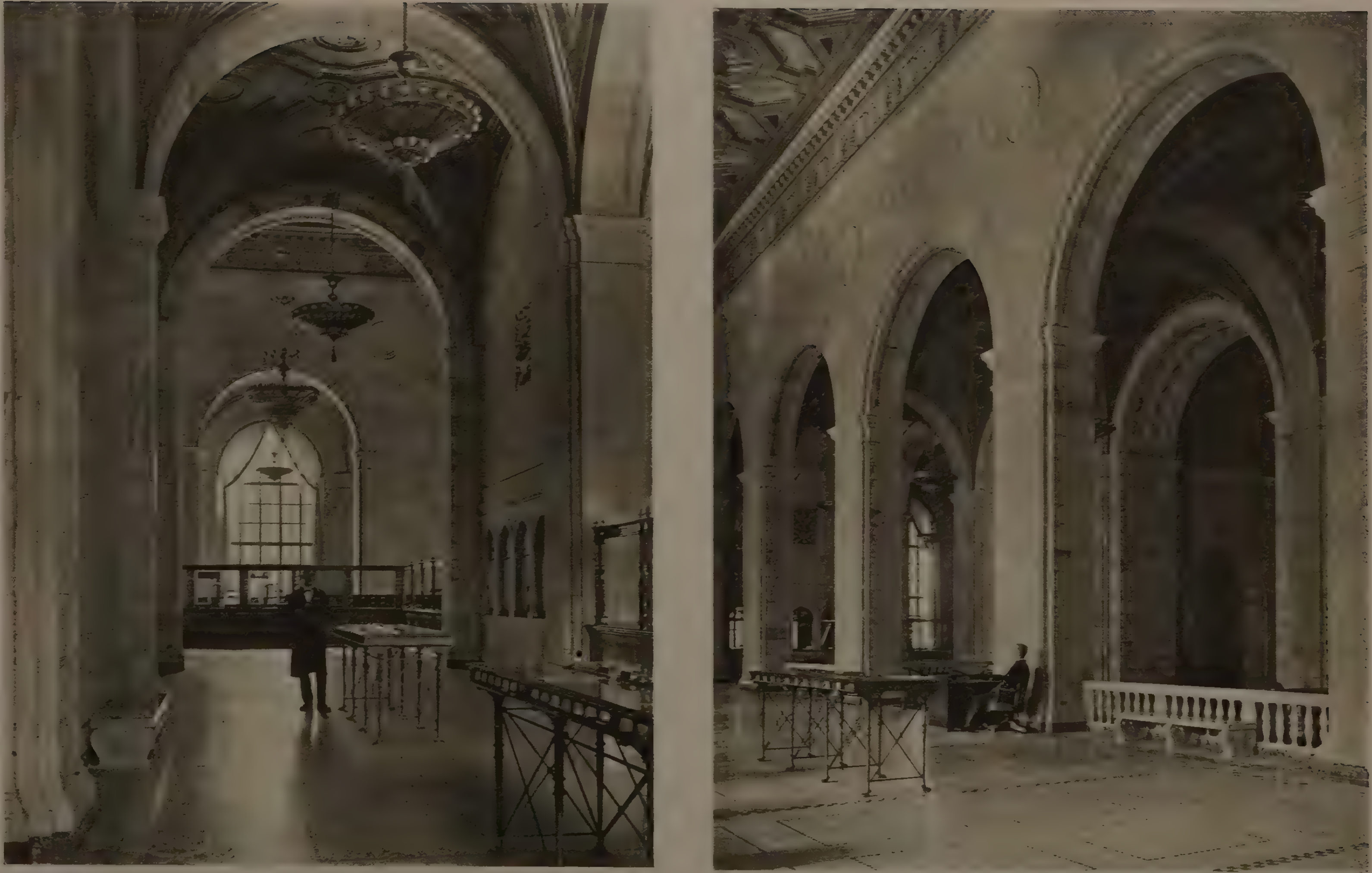


Elevator corridor



Elevator doors

ROYAL BANK OF CANADA, HEAD OFFICES, MONTREAL
YORK & SAWYER, ARCHITECTS; S. G. DAVENPORT, ASSOCIATE

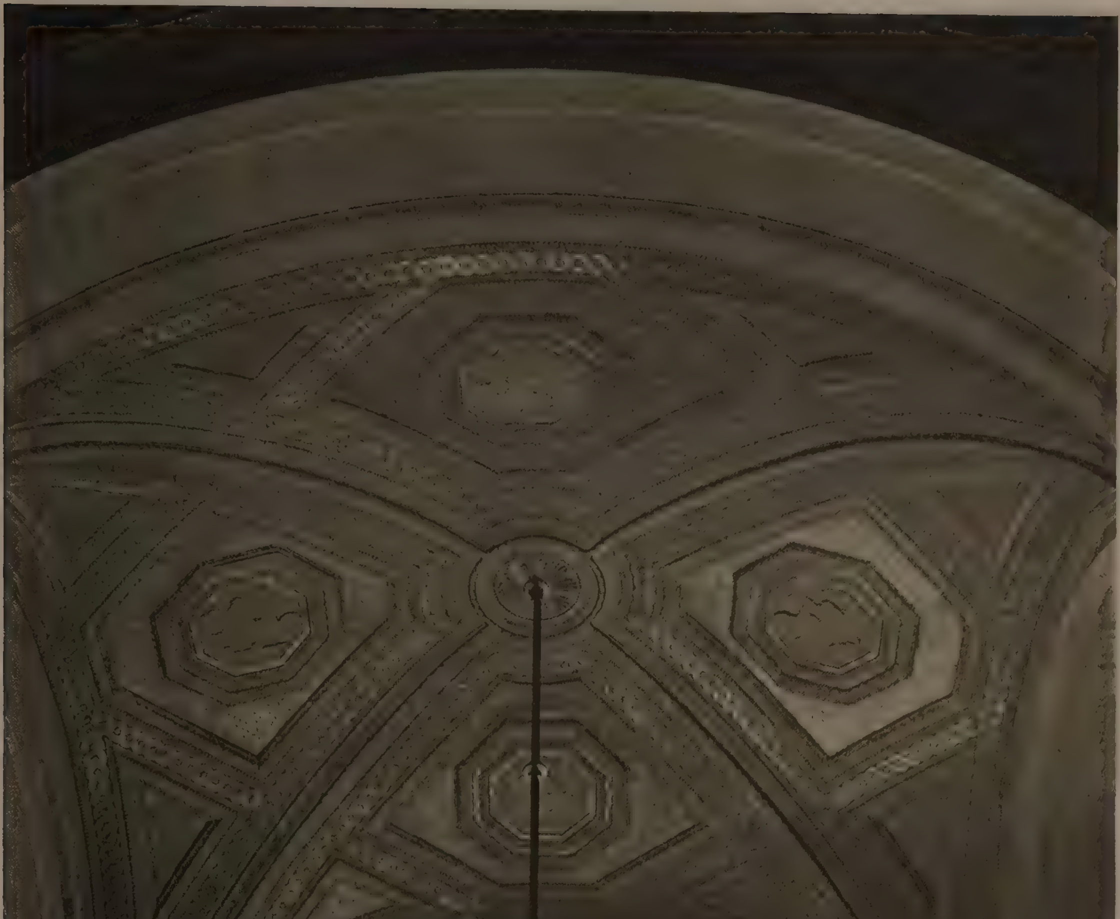


Public space on Dollard Lane side

The high ceiling and the lower vaulting

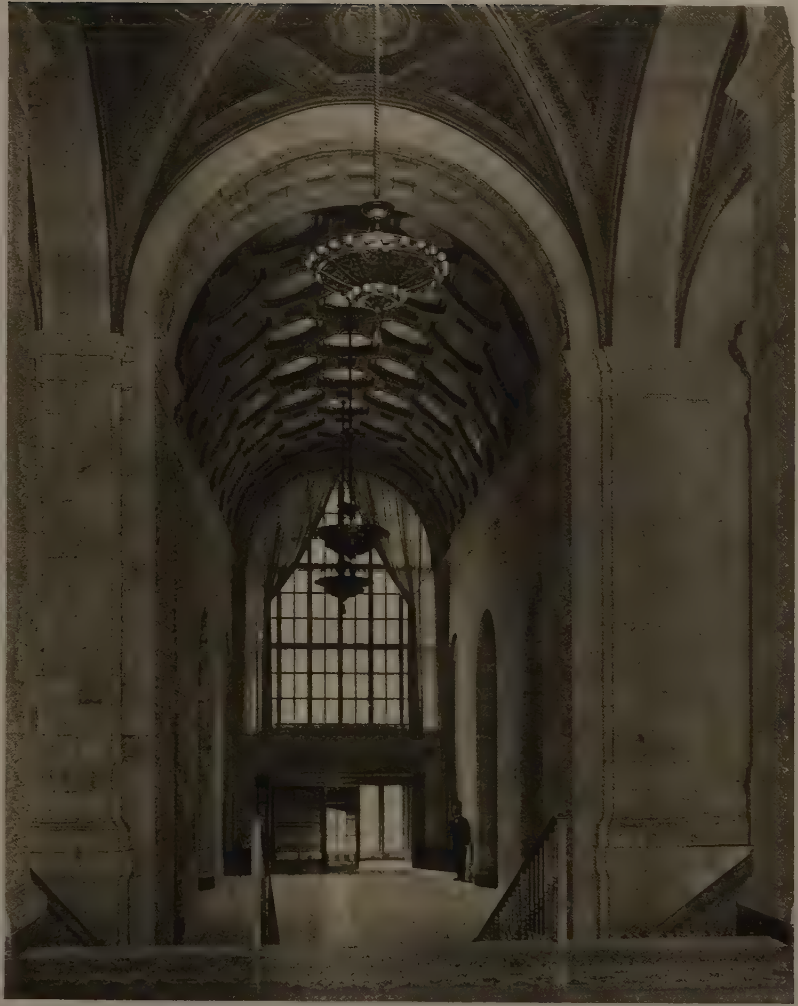
Royal Bank of Canada, Head Offices, Montreal

YORK & SAWYER, ARCHITECTS; S. G. DAVENPORT, ASSOCIATE

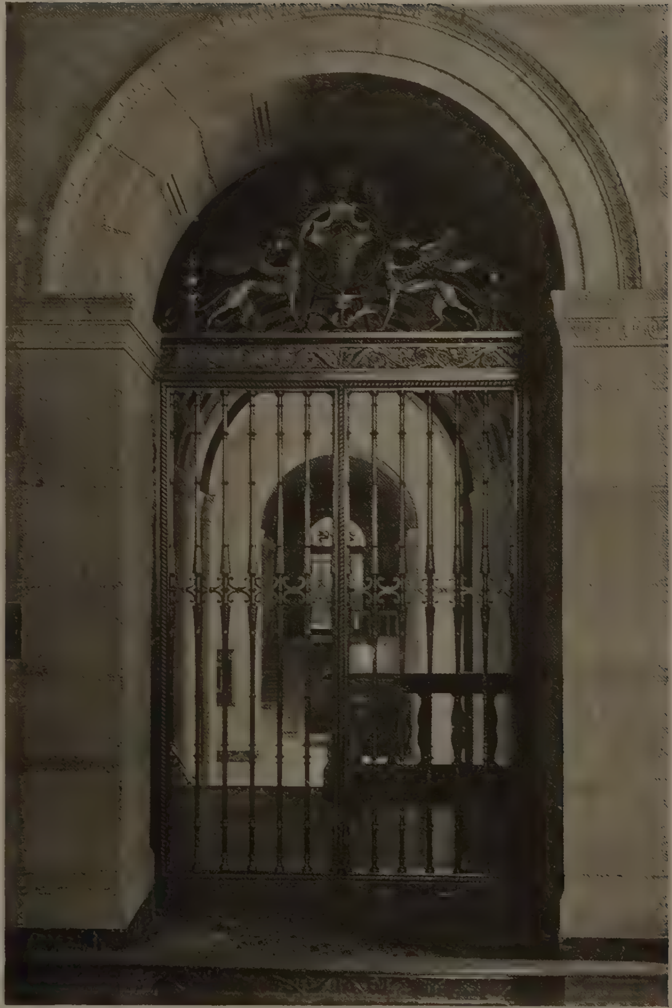


Detail of vaulted ceiling
Royal Bank of Canada, Head Offices, Montreal

YORK & SAWYER, ARCHITECTS;
S. G. DAVENPORT, ASSOCIATE



Main entrance corridor



A bronze grille

Royal Bank of Canada, Head Offices, Montreal

YORK & SAWYER, ARCHITECTS; S. G. DAVENPORT, ASSOCIATE

EDITORIAL COMMENT

◆ Vol. LVIII, No. 6 ARCHITECTURE December, 1928 ◆

Art is a pursuit in which skill is directed toward the production of beauty.

A. S. G. BUTLER, F. R. I. B. A.

WHAT DO YOU MEAN BY MODERN?

IN these days when almost any discussion between architects eventually turns to so-called modernism, it will usually be found that most of the apparent differences of opinion are the results of differences in definitions. Those who argue most heatedly on one side to the effect that the antimodernist is such because he is blind to the development of our times, and on the other side to the effect that the modernist is obviously insane and ought to be locked up, are not talking about the same subject. If, before launching an attack, either protagonist would ask his opponent just what he means by "modern," we fancy the two would soon be found seeking refreshment arm in arm.

Is it not a fact that the man who reviles the modern most vituperatively is shooting at a lawless attempt to achieve the bizarre? To him modernism is a studied avoidance of forms and manners and motives of accepted beauty. It is a striving for that which never has been seen on sea or land. There may be such modernists in architecture but we have never happened to meet them. On the other hand, some of those who may be regarded as in the forefront of the modernist ranks have a creed that bears no resemblance whatever to the above tenets. If you will go back to this matter of definitions with them they will tell you that true modernism—as distinguished from the quackeries that have stolen its name—is the earnest attempt to use the wealth of what science has recently given us in methods and materials, and to use them in an honest way. They see no reason, for instance, why we should use a modern material such as plastic paint in an imitation of travertine stone. Plastic paint is not stone; it is not anything which has gone before; why not, then, develop an honest way to use it for itself? They point out that to-morrow, if not to-day, we shall be making furniture of, say, steel, if it appears better suited to the purpose than wood. Why, then, copy forms that were developed for wood, using steel as an imitation? It so happens that the logical, most easily produced, and strongest form of steel in which furniture might be made is tubing. If that is so, should we not do our best to design beautiful furniture in tubular material? Should we not design it as we would a steel bridge—a logical, honest use of the material that science in our time is giving us?

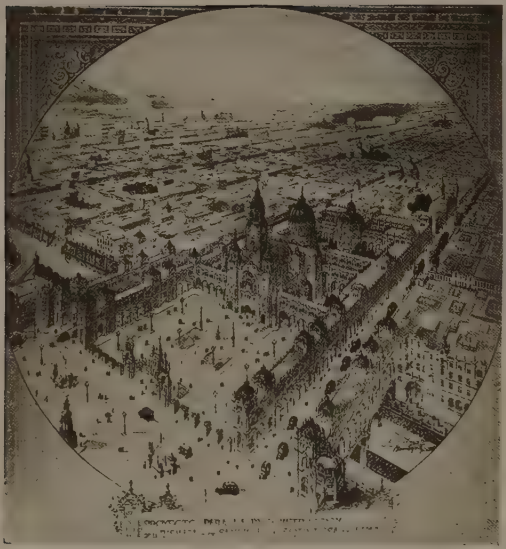
Mr. Heppelwhite developed a very beautiful form of shield-back chair made of wood—even though, it must be whispered, not structurally sound. Are we obliged, assuming that we now have a better material of which to build chairs, to start with Mr. Heppelwhite's form and try refining and developing it, always careful to avoid losing its shield-back character? The rational modernist will say no. Will you argue with him on that point?

BUILDING AND LOAN

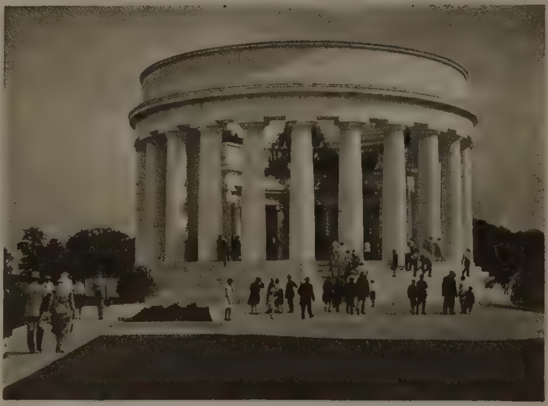
IT is now nearly one hundred years since the first building and loan association was organized in the vicinity of Philadelphia. The extent to which the idea has spread throughout the land is a faithful measure of its soundness and excellence. Incidentally, it is perhaps surprising that the system of putting away savings in small amounts at regular stated intervals for a definite purpose should have so far preceded the reversed scheme, that of instalment buying. However that may be, the building and loan idea must be credited with a stupendous part of this nation's accumulated wealth. It is to be hoped that in this day of feverish search for the short cut to wealth there may continue to be found the hitherto unfailing supply of officials who give of their time and judgment for the common good, and members who will buy their shares in the slow and sure march to property ownership. The soundness and dependability of this mutual saving scheme is attested by the fact that for each building and loan association that has found itself, within the last fifteen years, in financial difficulties, thirty-four banking institutions of one form or another have had to close their doors.

Architecture is not a science plus an art, but a science interpenetrated in all its methods and applications by the true spirit of art.

JOHN BELCHER, A. R. A.

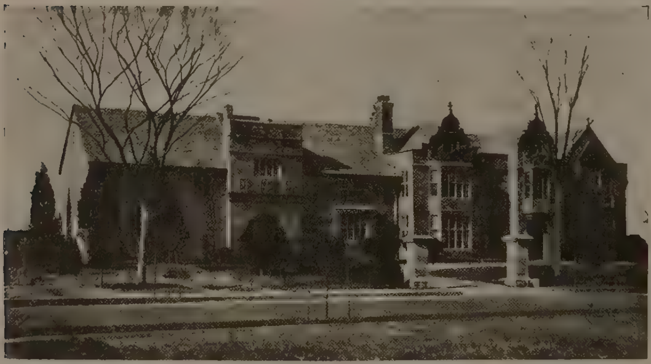


The great basilica of *Santa Rosa de Lima*, planned by Bruno Paprocki, Architect, with its dependent buildings, for Lima, Peru

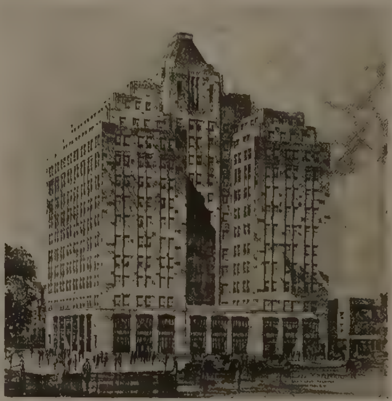


The memorial to Warren G. Harding in Marion, Ohio. Henry Hornbostel and Eric Fisher Wood, Architects; E. P. Mellon, Professional Adviser

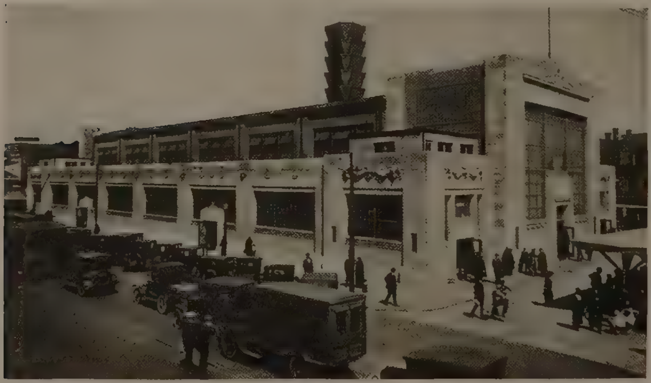
Architectural News



A twelfth-century English priory moved from Warwick, England, and re-established in conformity with modern needs at Richmond, Virginia, with the assistance of Henry G. Morse, Architect

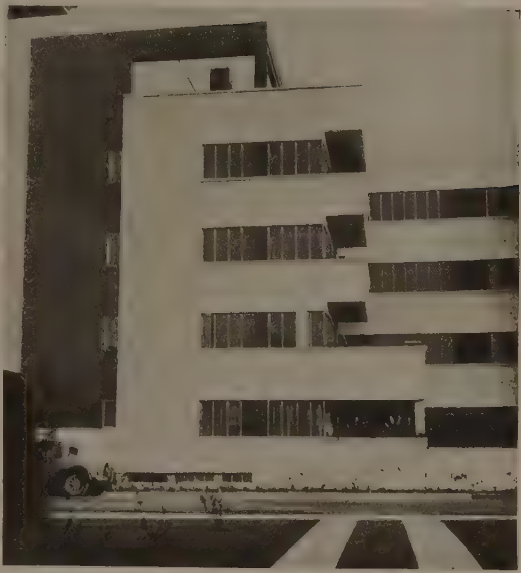


The City of Washington is to have its first pyramid-type office-building, as approved by the U. S. Commission of Fine Arts. Robert F. Beresford, Architect



Norfolk's (Va.) new Municipal Market Building, which replaces the old-time Meat, Produce, and Fish Mart. Benj. F. Mitchell, Architect

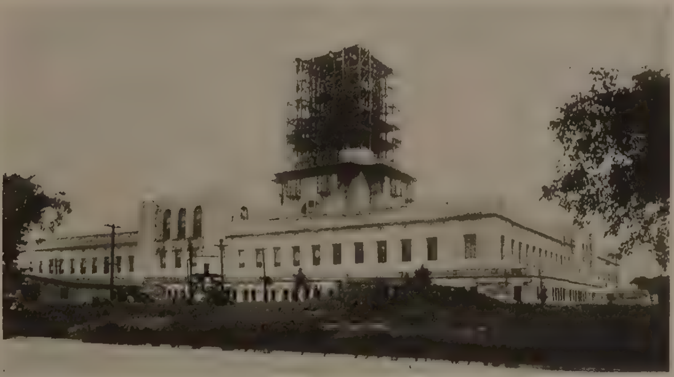
An air view of Chicago's lake front, showing the proposed Apparel Manufacturers' Mart, Walter W. Ahlschlager, Architect, with the Tribune Tower at the extreme left



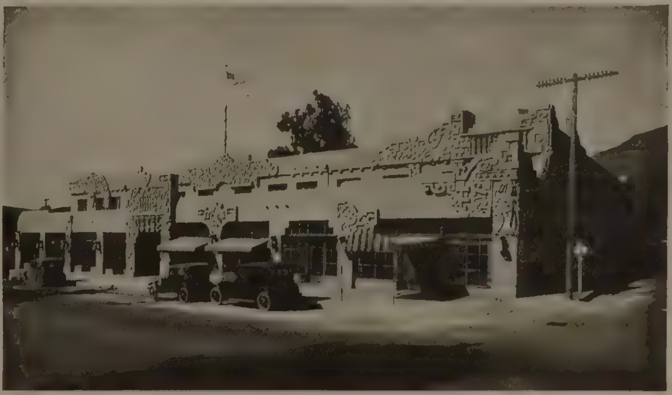
Modern art comes to Los Angeles in this new Garden Apartment-House, designed by Richard J. Neutra, Architect

in Photographs

Detroit's new National Town and Country Club Building, for which ground has just been broken. Smith, Hinchman & Grylls, Architects



Meanwhile the Nebraska State Capitol is entering its final stage with the construction of the central tower. Bertram G. Goodhue and Bertram G. Goodhue Associates, Architects



Robert B. Stacy-Judd, Architect, has drawn from Mayan architecture the motives and detail for his new Aztec Hotel, Monrovia, Calif.

William H. Crocker, 1856-1928

WHEN Charles Scribner's Sons took over ARCHITECTURE and I was asked to accept the editorship, one of the first to tell me of the difficulties ahead of me and the need of cultivating a good reserve of tact was my old friend William H. Crocker, the widely known editor of *The American Architect.*

I thought at first that he was a little inclined to resent my coming into a field he looked upon as more or less his special province, but as the years went on no two journalists ever worked together in a more friendly rivalry or complete harmony.

When I went to my first Convention of the American Institute, a stranger, it was Crocker who showed me the ways of obtaining information, who generously introduced me to many architects, and whose company added so much to my enjoyment and understanding on various trips about Washington. He was a mine of information on the outstanding architecture of the city, and knew the direct trail to the great pictures in the galleries, which he studied with a keen and knowing appreciation of their individual qualities.

In his middle years he began the study of painting in oils and with his beloved J. Francis Murphy as his ideal he did some creditable and poetic work.

As a young man Mr. Crocker had sailed the seas as a mate on one of the old skyscraping clippers, and he knew how to spin a yarn of those days that held his listeners around a table of the Salmagundi Club, of which he was an old member.

Outspoken in his likes and dislikes, sensitive beyond most on account of his deafness, once you really knew Crocker, you couldn't help but think of him and speak of him as "dear old Crocker"; with both affection and respect. American architecture owes him a debt of gratitude for his loyal support of its best interests.

I shall miss him as a dear and loyal friend of many years.

J. B. CARRINGTON,
Formerly Editor of *Architecture*

BOOK REVIEWS

GARDENS: A NOTE-BOOK OF PLANS AND SKETCHES. By J. C. N. FORESTIER. Translated from the French by HELEN MORGENTHAU FOX. 237 pages, 9¾ by 12¼ inches. New York: 1928: Charles Scribner's Sons. $5.

A new edition of a book that grew out of the extended observations and impressions of one who is Chief Engineer of Gardens and Walls and Custodian of the Bois de Boulogne, Paris.

EARTHQUAKE-RESISTANT STRUCTURES. By WENDELL M. BUTTS, Civil Engineer. 11 pages, 8½ by 11 inches. Illustrated from line diagrams. New York: 1928: American Institute of Steel Construction, Inc.

AMERICAN COMMERCIAL BUILDINGS OF TO-DAY. By R. W. SEXTON. Foreword by RALPH T. WALKER, A. I. A. 309 pages, 9½ by 12½ inches. Profusely illustrated from photographs and drawings. New York: 1928: Architectural Book Publishing Co., Inc. $18 net.

A representative collection of the skyscrapers, banks, private business buildings, stores, and shops —all of recent design. It is not until one is confronted with the bulk of to-day's work in these classifications that one realizes how definitely America is developing her distinctive contribution to architecture.

BEAUTIFUL GARDENS IN AMERICA. By LOUISE SHELTON. 560 pages, 8 by 10½ inches. Illustrated from photographs: 8 in full color; 274 in halftone. New York: 1928: Charles Scribner's Sons. $5.

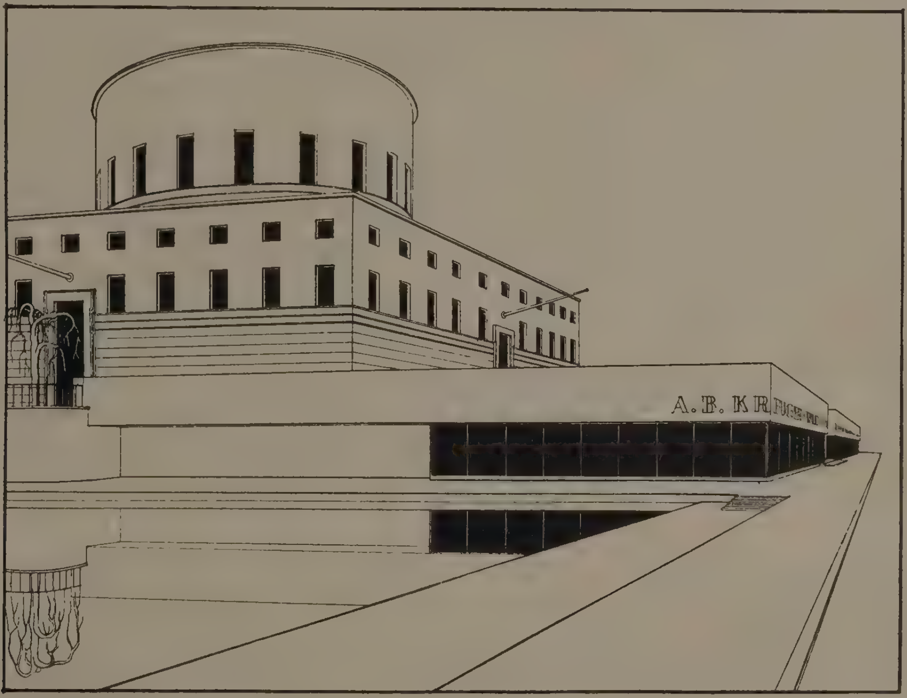
A new printing of the accepted standard pictorial record of America's gardens, grouped geographically.

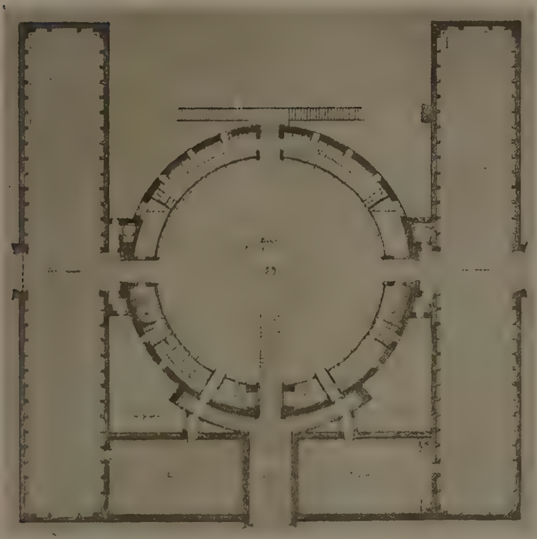
BEYOND ARCHITECTURE. By A. KINGSLEY PORTER, Professor of the History of Art, Harvard University. 84 pages, 5½ by 7¾ inches. Boston: 1928: Marshall Jones Co. $1.50.

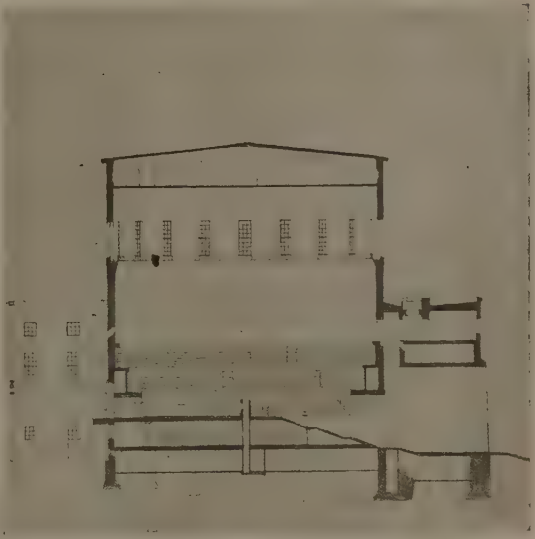
Three stimulating essays: Against Roman Architecture; Stars and Telescopes; and *Parva Componere Magnis.* In the first Professor Kingsley reprints a twelve-year-old bit of heresy that will now be almost accepted as orthodox. In the second he presents a plausible indictment of this generation's efforts toward art. In the third he makes an excellent case against our extremely socialized era for its unwitting strangulation of the art impulse. Our only complaint of Professor Kingsley's writing is that it so strongly kindles a desire for more.

A Pictorial Review of Modern Architecture in Europe

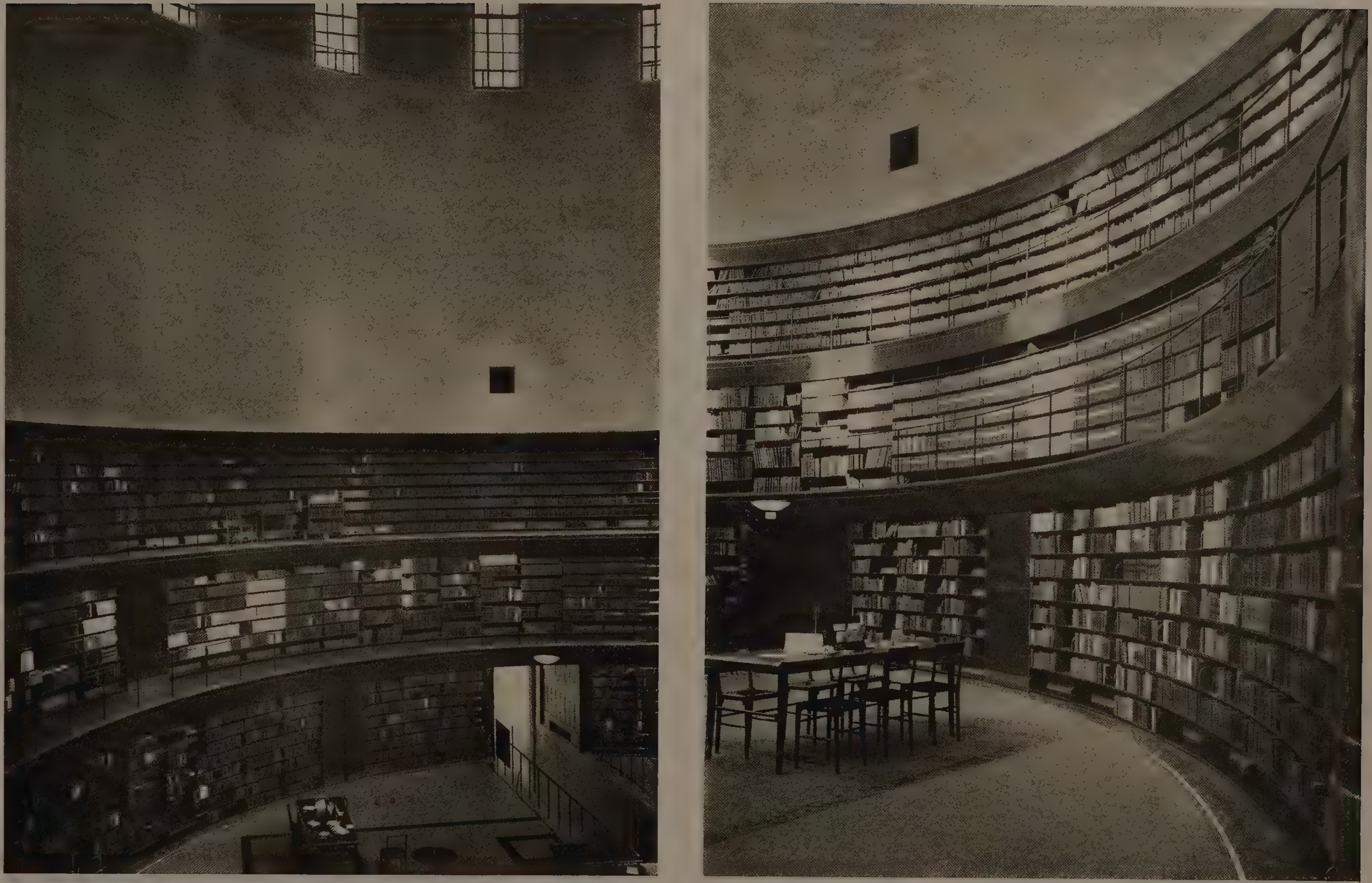
By HOWARD ROBERTSON, S. A. D. G., F. R. I. B. A., *and* F. R. YERBURY, Hon. A. R. I. B. A.



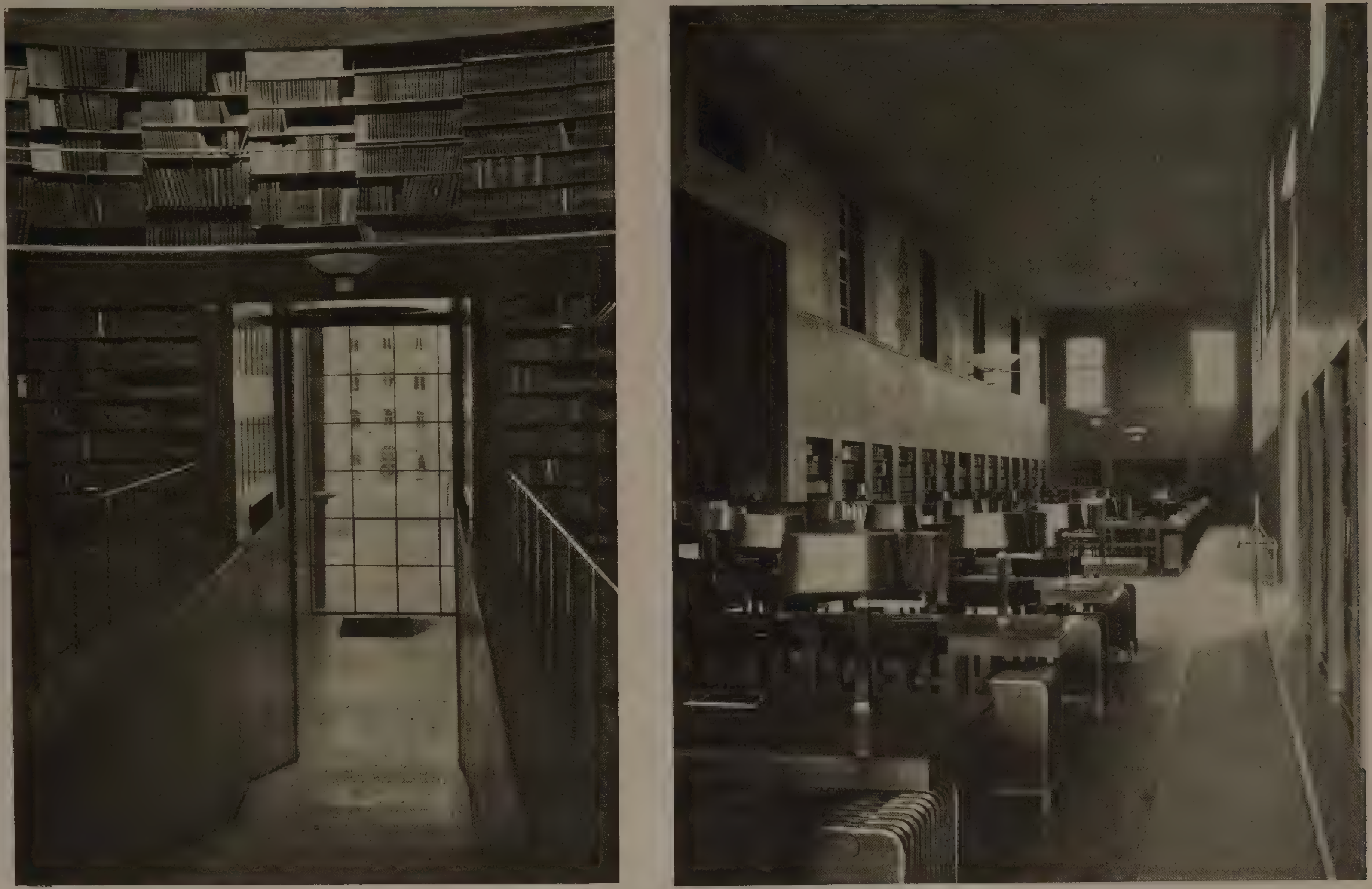




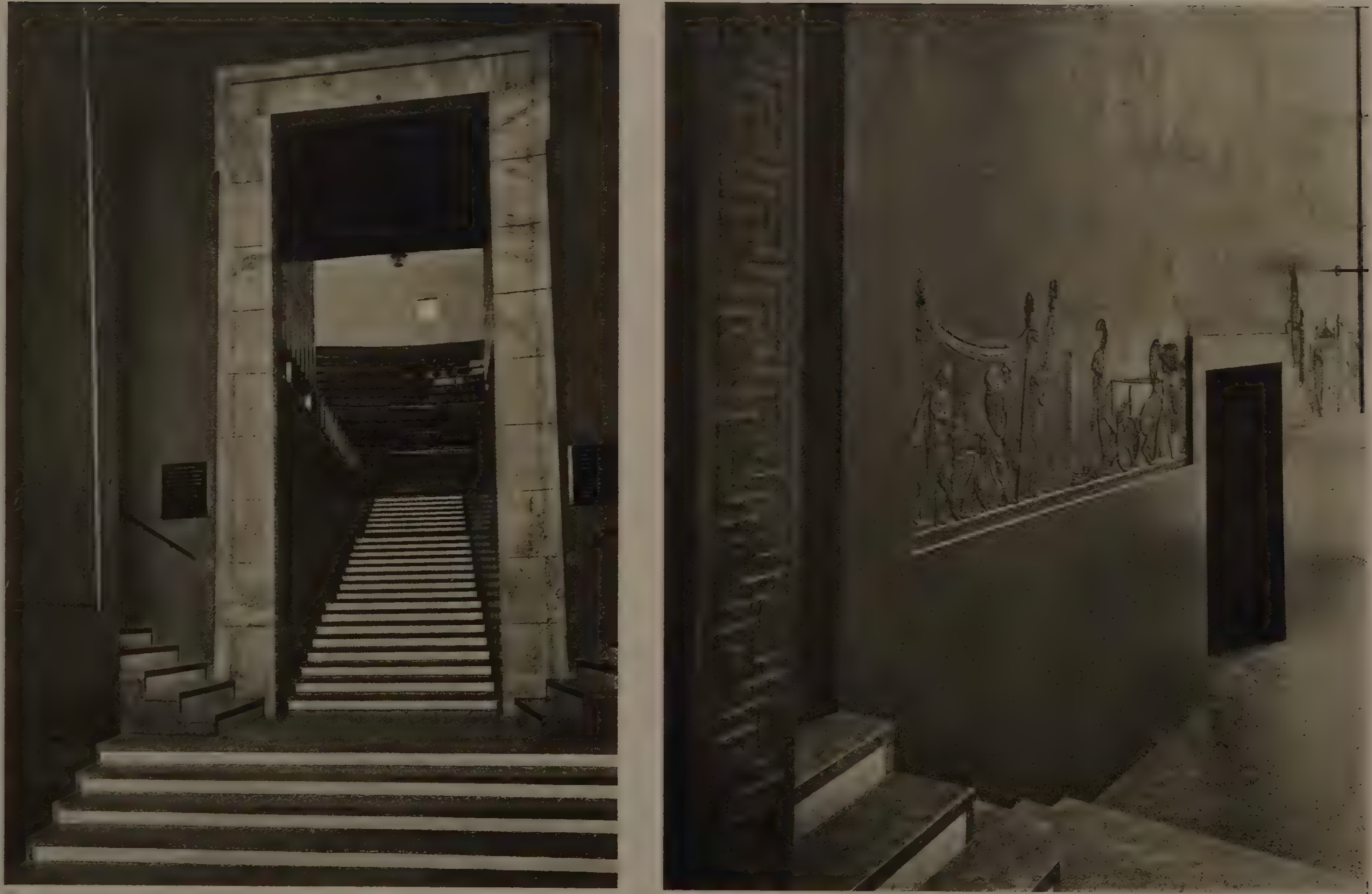
Library, Stockholm, Sweden. *E. G. Asplund, Architect*



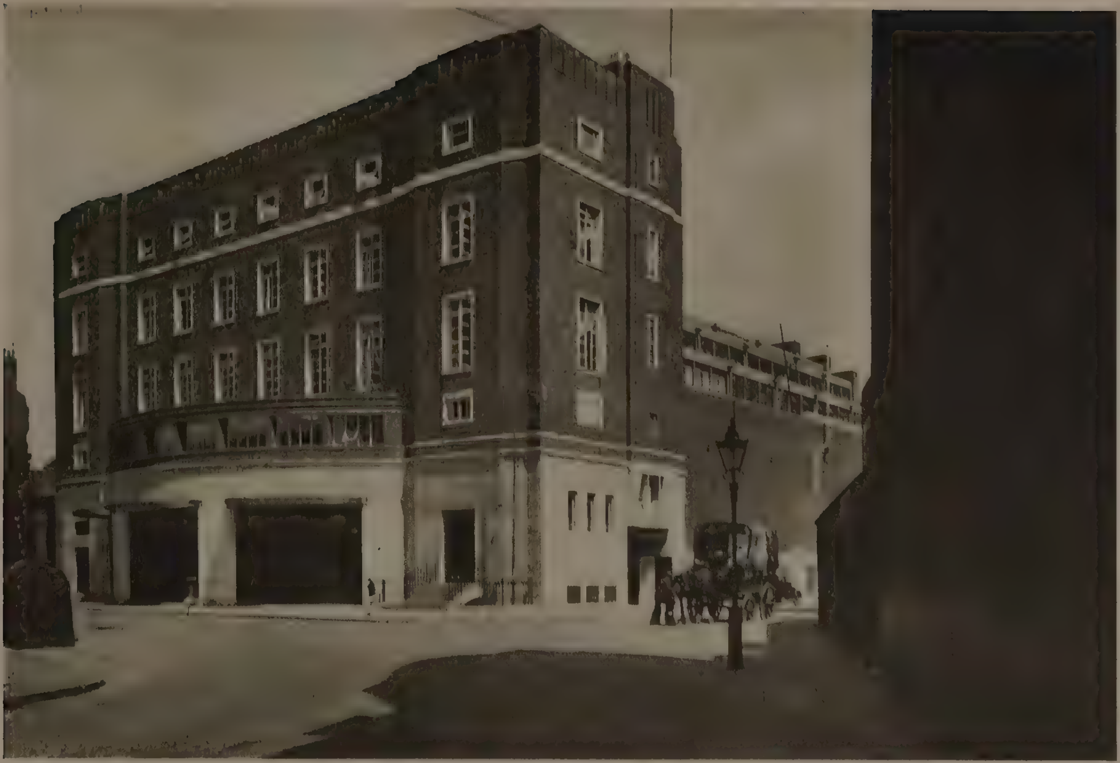
Library, Stockholm, Sweden. E. G. Asplund, Architect

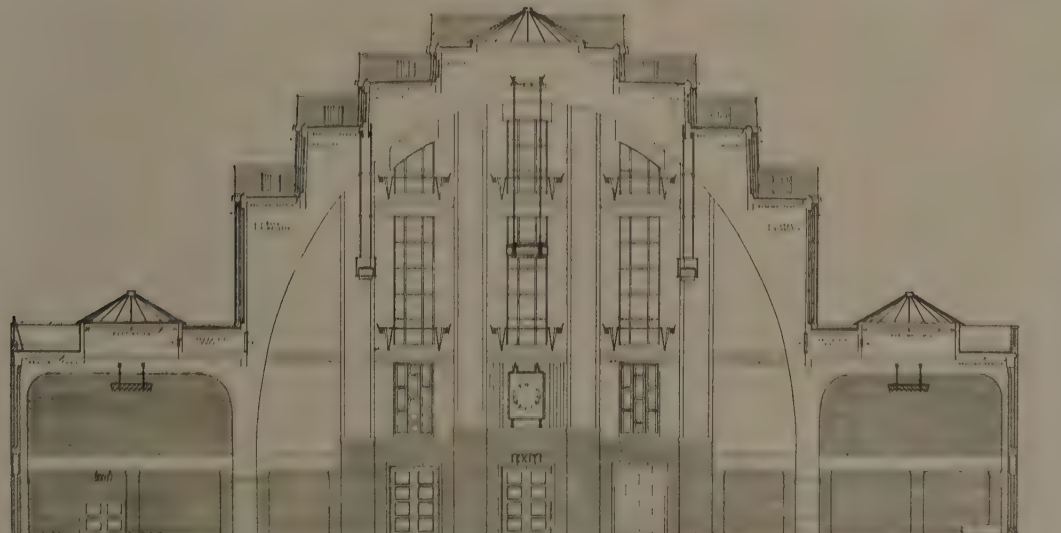


Library, Stockholm, Sweden. E. G. Asplund, Architect

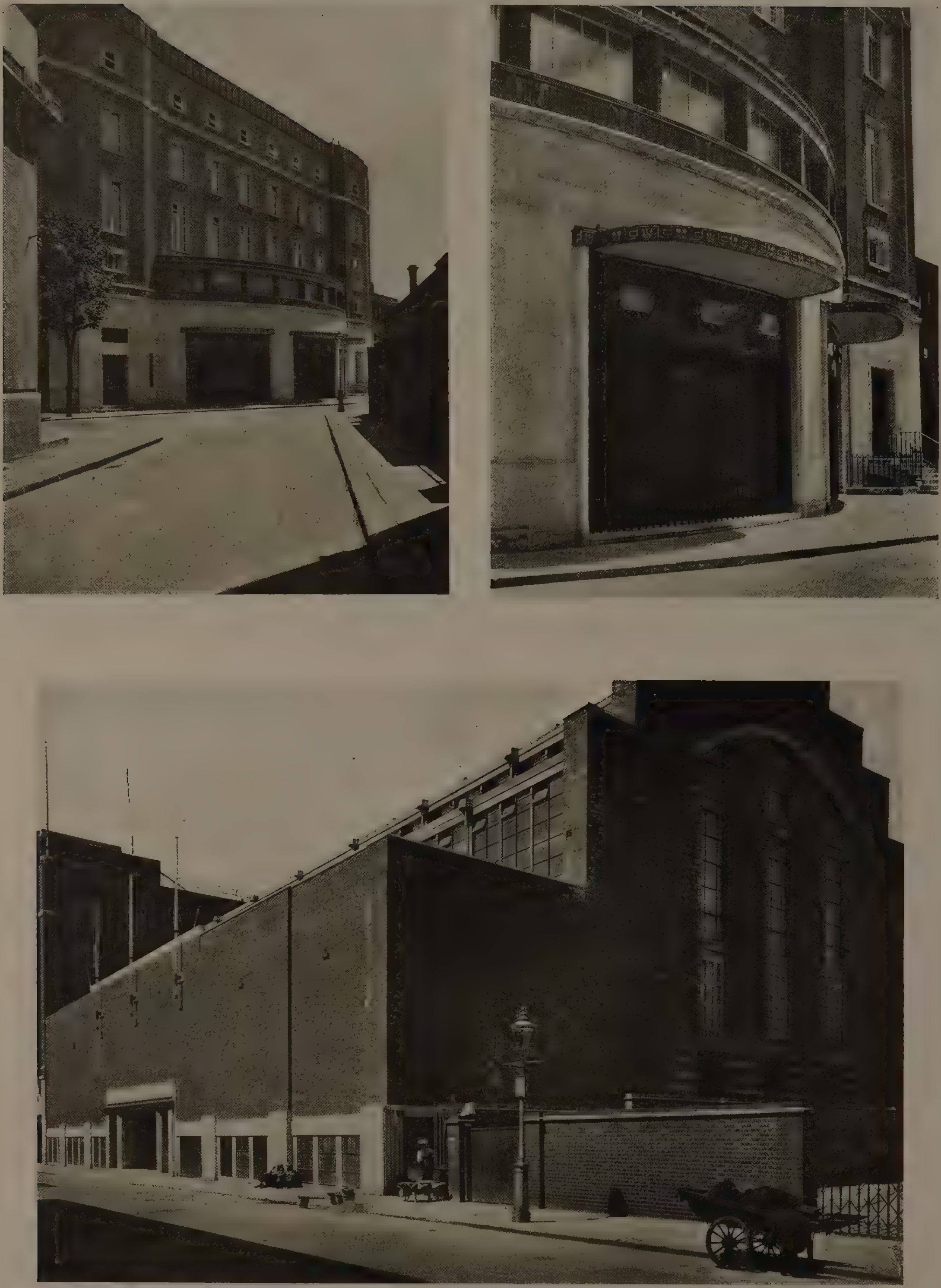


Library, Stockholm, Sweden. E. G. Asplund, Architect

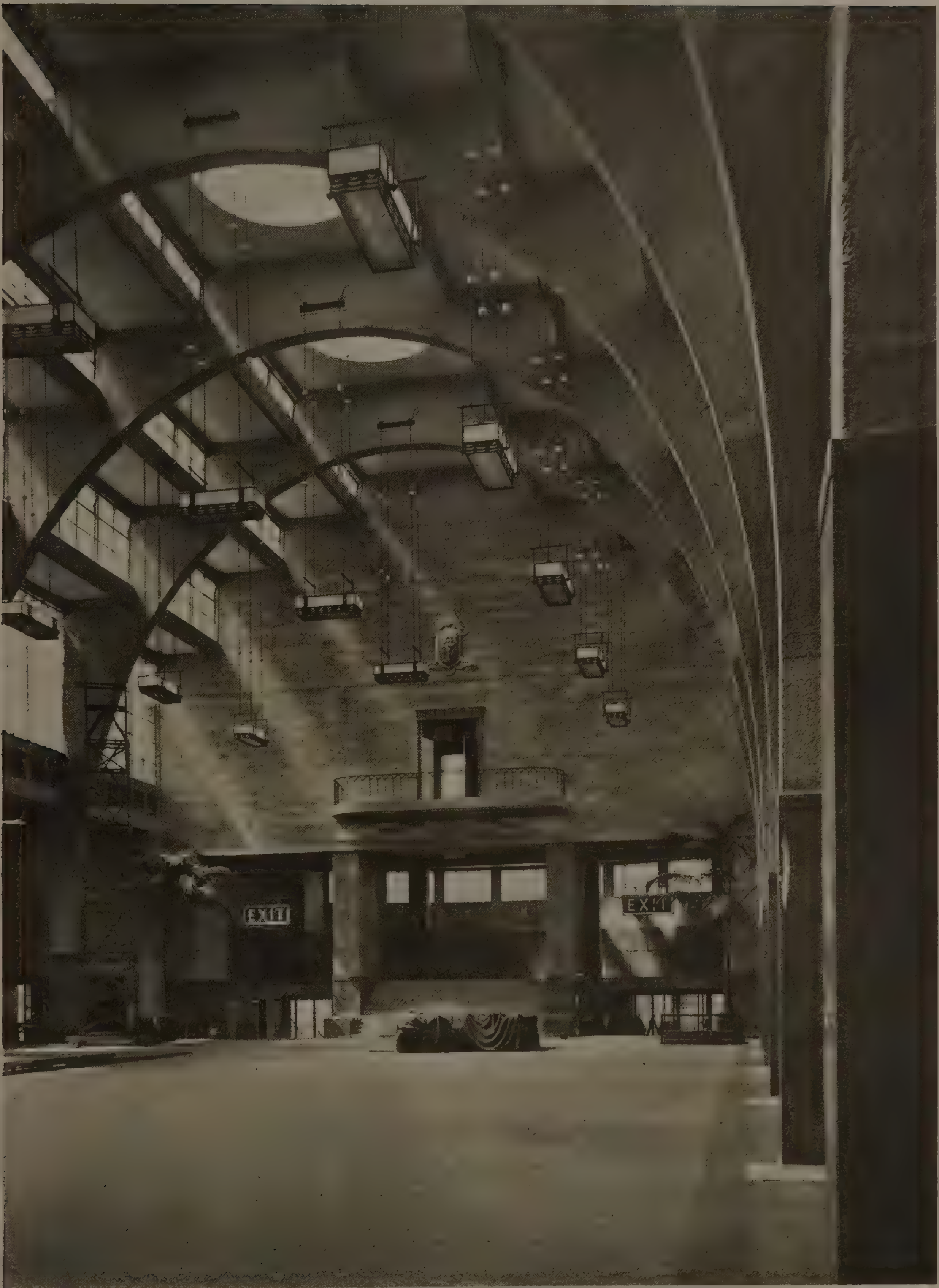




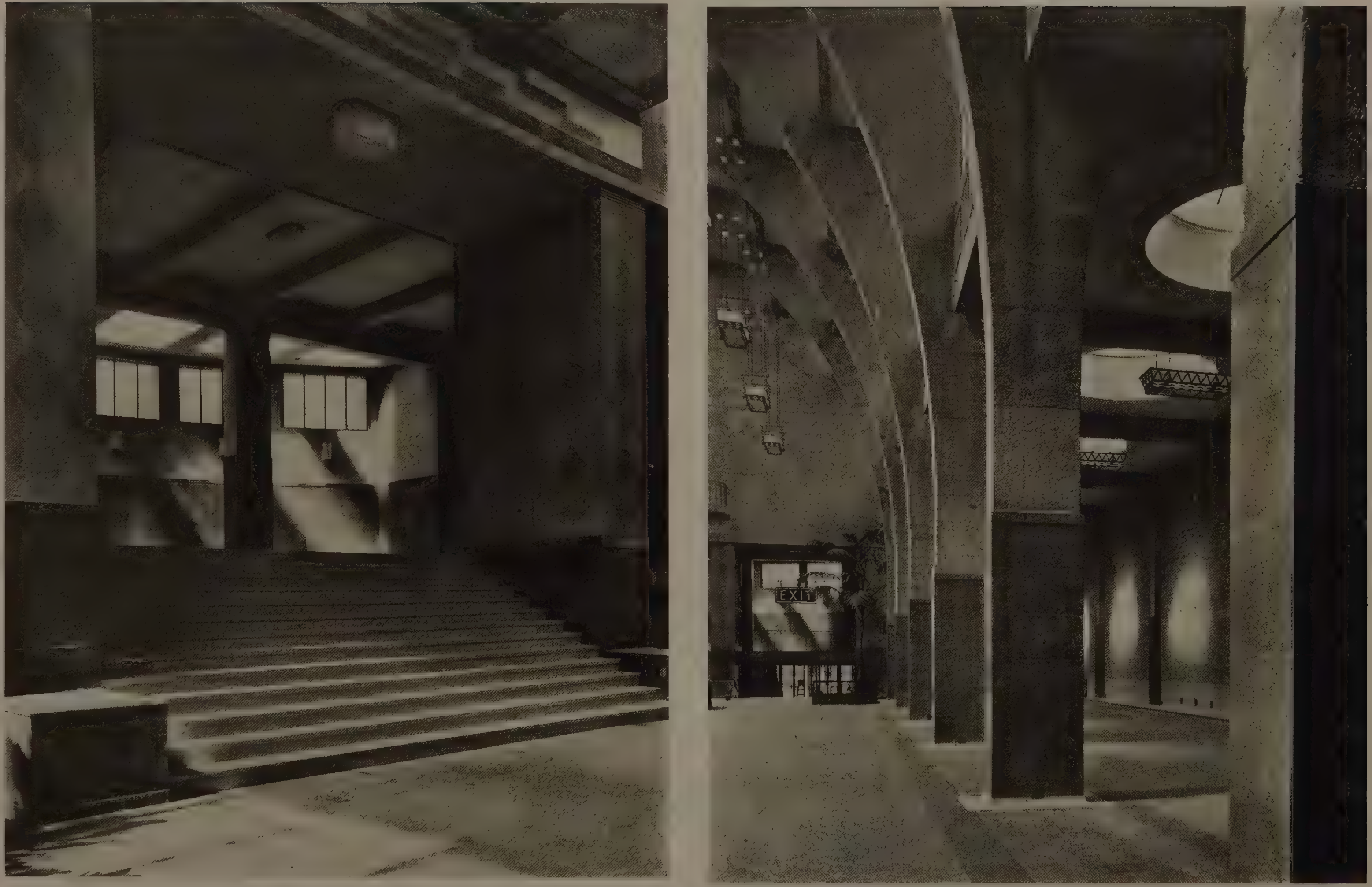
Royal Horticultural Society's New Hall, Westminster, London. Easton & Robertson, Architects



Royal Horticultural Society's New Hall, Westminster, London. Easton & Robertson, Architects



Royal Horticultural Society's New Hall, Westminster, London. Easton & Robertson, Architects



Royal Horticultural Society's New Hall, Westminster, London. Easton & Robertson, Architects

ARCHITECTURE'S COMPETITIONS

ARCHITECTURE'S second series of competitions is continued with the programme set forth below. There is plenty of time allowed for its completion—not so much, however, as to permit contestants to postpone action. The time to begin studying the problem is now. This page will not appear again before the closing.

The problems chosen are comparatively simple, requiring but one drawing, and that in a wide choice of media. There are four problems, one judged in each period of three months during the year.

The scale of prizes is maintained, with the three medals as additional incentive, all according to the "General Conditions" printed below.

GENERAL CONDITIONS

The Jury of Awards: Messrs. Raymond M. Hood, Ralph T. Walker, and the Editor of Architecture.

Compensation to Competitors: Architecture will pay to the winners of each competition, immediately after receiving the jury's judgment, the following

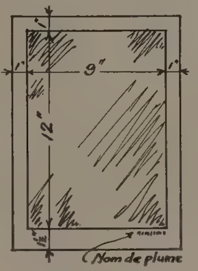
For Design placed	First....	$150.00
" " "	Second..	75.00
" " "	Third....	30.00 in books*
" " "	Fourth..	20.00 in books*
" " "	Fifth ...	10.00 in books*

*These to be chosen from the Art and Architectural list of Charles Scribner's Sons.

In addition to the above awards, which are made for each one of the quarterly competitions, Architecture will present three medals at the end of the fourth competition, one of gold, one of silver, and one of bronze, to the three designs chosen from among the quarterly awards which, in the opinion of the jury, show the greatest merit in design.

Eligibility: Architects, students, and draftsmen are invited to enter one or all of these competitions. It is *not* necessary that a competitor be a subscriber to Architecture. A competitor may submit one or more designs in any of these competitions, but not more than one prize will be awarded to a competitor in each.

Requirements: One sheet (paper, not cardboard) only is required for the presentation of each design. It must be exactly of the size indicated in the sketch diagram herewith, the border margins left blank except for the nom de plume or other identifying device. The drawing may be in line or wash, or both, but if in wash it should be in monochrome, preferably in India ink. Indicate all scales graphically. To preserve the anonymity of drawings, each is to be signed with a nom de plume which is also written upon the outside of a blank white envelope containing the competitor's name and address. Drawings may be sent flat or rolled, and are to be addressed "Architecture, Competition No. III, 597 Fifth Avenue, New York, N. Y." The closing time given below is for receipt of entries at the office of Architecture, rather than the closing by postmark date—this being necessary in order that judgments can be made and published in the following issue of the magazine. In justice to all, no questions regarding the competitions can be answered.

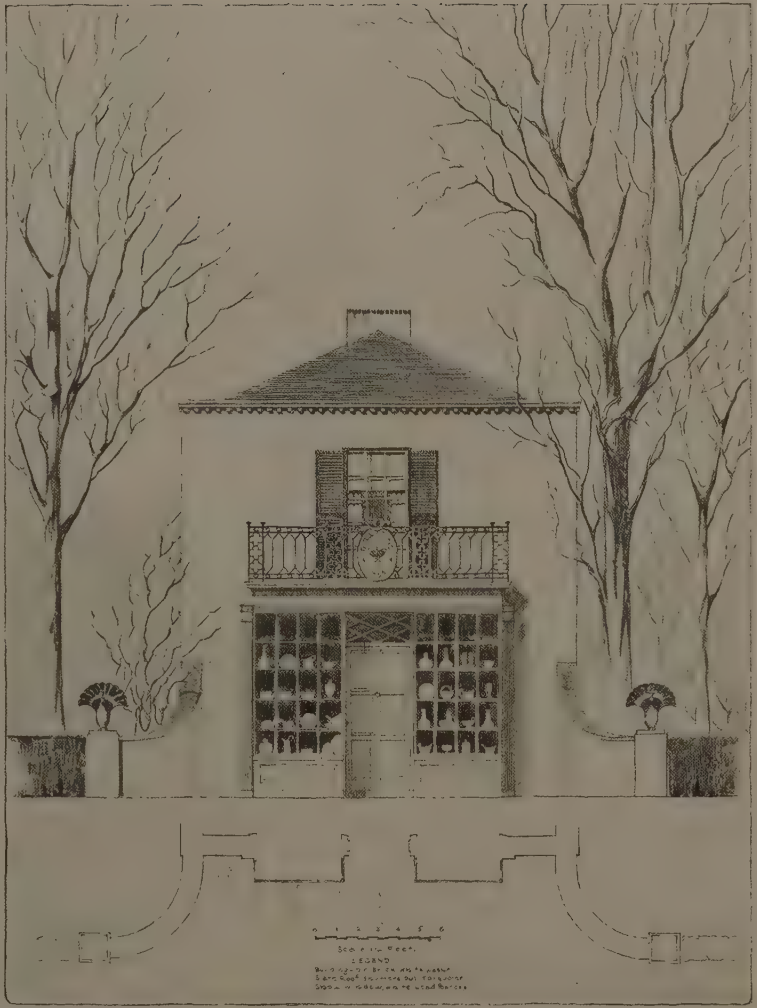


Drawings awarded prizes become the property of Architecture for publication and for any other use at the publishers' discretion. Other drawings will be returned to the senders if postage is included.

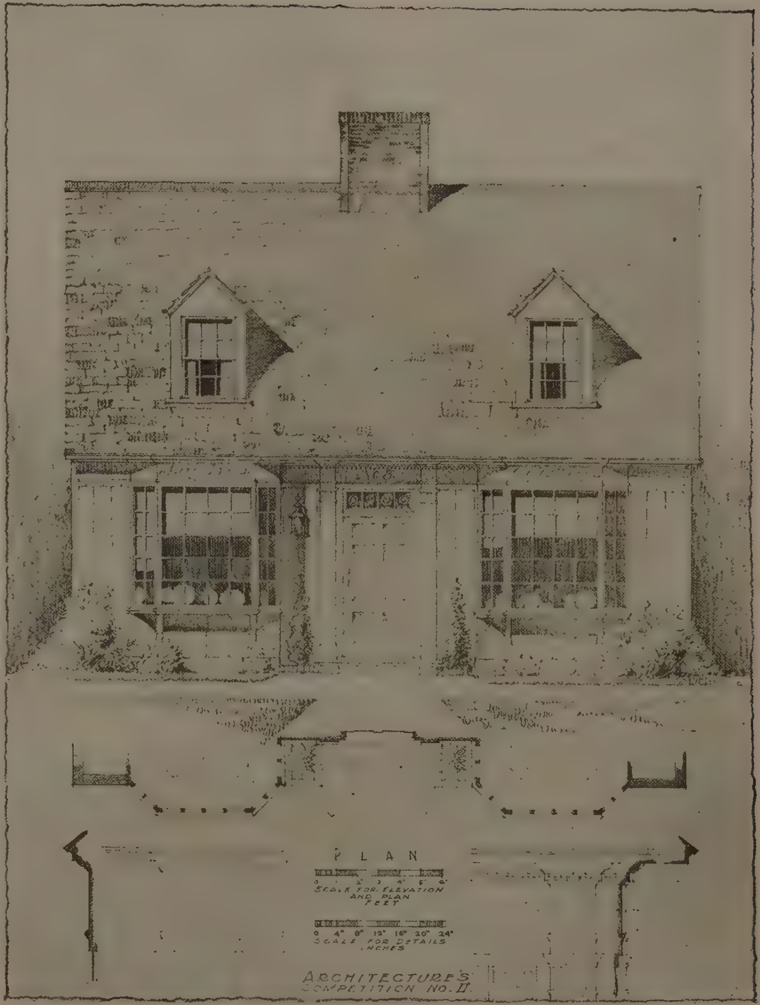
COMPETITION III. *Closing February* 1, 1929, *at noon*

It is required to design a two-car garage for a suburban or country estate, providing quarters for a married chauffeur on the second floor. It is unnecessary to house any pigeons. The garage is not part of the house, but may be connected with the latter by some sort of covered way. The building is to be fire-proof, though wooden doors may be used. Materials are at the option of the competitors, but the judges will lay considerable stress upon an honest, frank use of the materials chosen.

Show a perspective view, to include the entrance front, with a viewpoint at ordinary eye level. Show also the plans at small scale, and a detail of how the doors are operated. Compose the drawing upright upon the sheet.

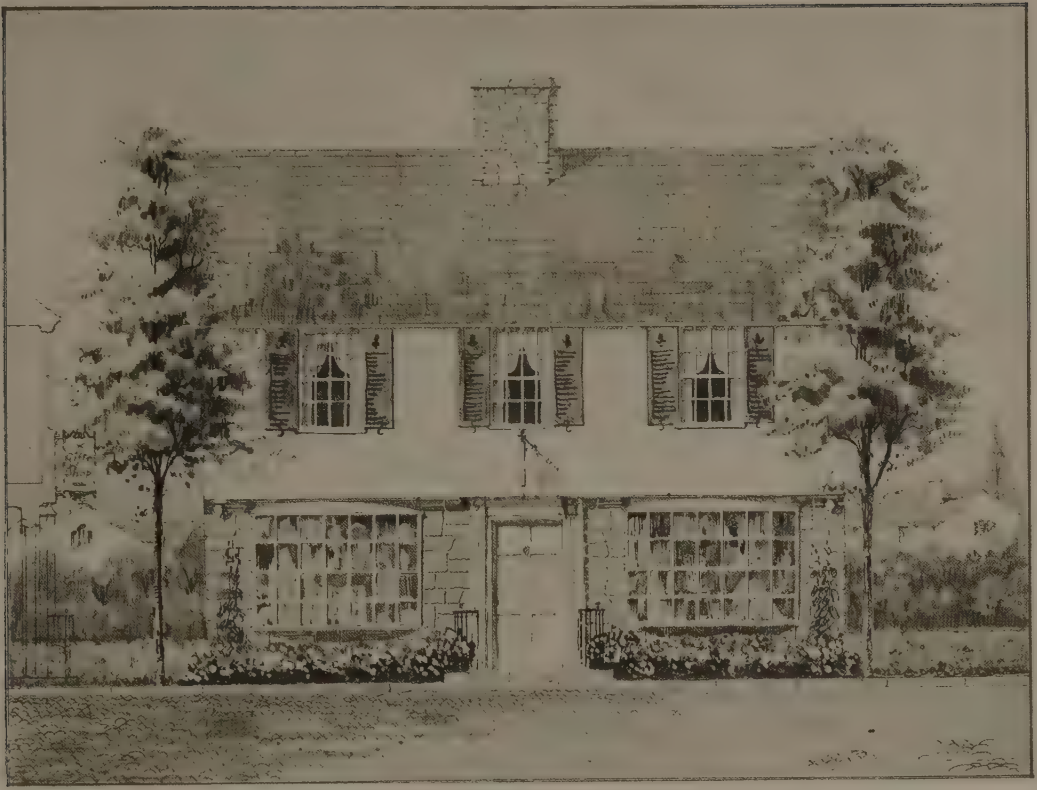


Design Awarded First Prize
By Angelo Zava, Hartford, Conn.


PLAN
0 1 2 3 4 5 6
SCALE FOR ELEVATION AND PLAN FEET
0 4" 8" 12" 16" 20" 24"
SCALE FOR DETAILS INCHES
ARCHITECTURE'S COMPETITION NO. II

Design Awarded Second Prize
By Hugo E. Olson, West Roxbury, Mass.

Architecture's Competition II
(See following page)



Design Awarded Third Prize By Luis S. Van Rooten, Cleveland, O.

Architecture's Competition II

REPORT OF THE JUDGES

ARCHITECTURE'S Second Competition in the Second Series closed on November 1, and the awards are shown herewith (see preceding page for First and Second-Prize designs).

The programme was as follows:

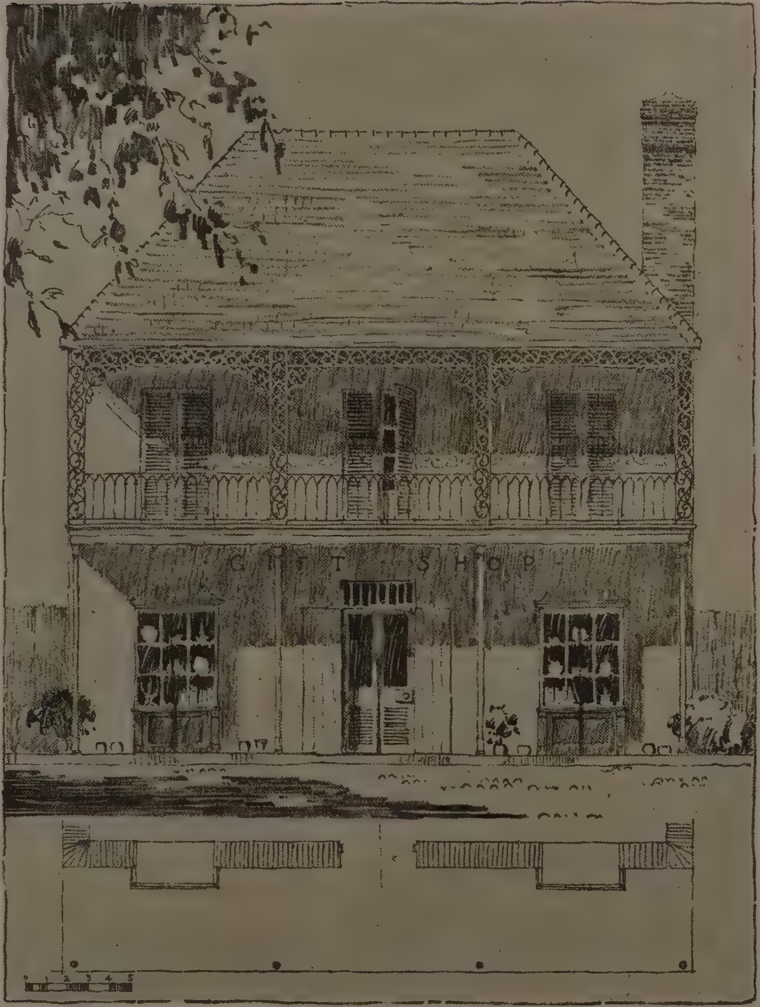
"It is required to design the façade of a gift shop in a village. The building is to be a two-story one, the proprietor's apartment being on the second floor, reached from inside the shop. The frontage is thirty feet, and in addition to the entrance there will be display-window space. In character the façade should be inviting, sprightly, but not bizarre. It should reflect the function of the shop, which is for people of more than average good taste.

"Provide for the shop's name. Show front elevation at ¼-inch scale, with plan or section (or both) of front. Add larger-scale details if desired."

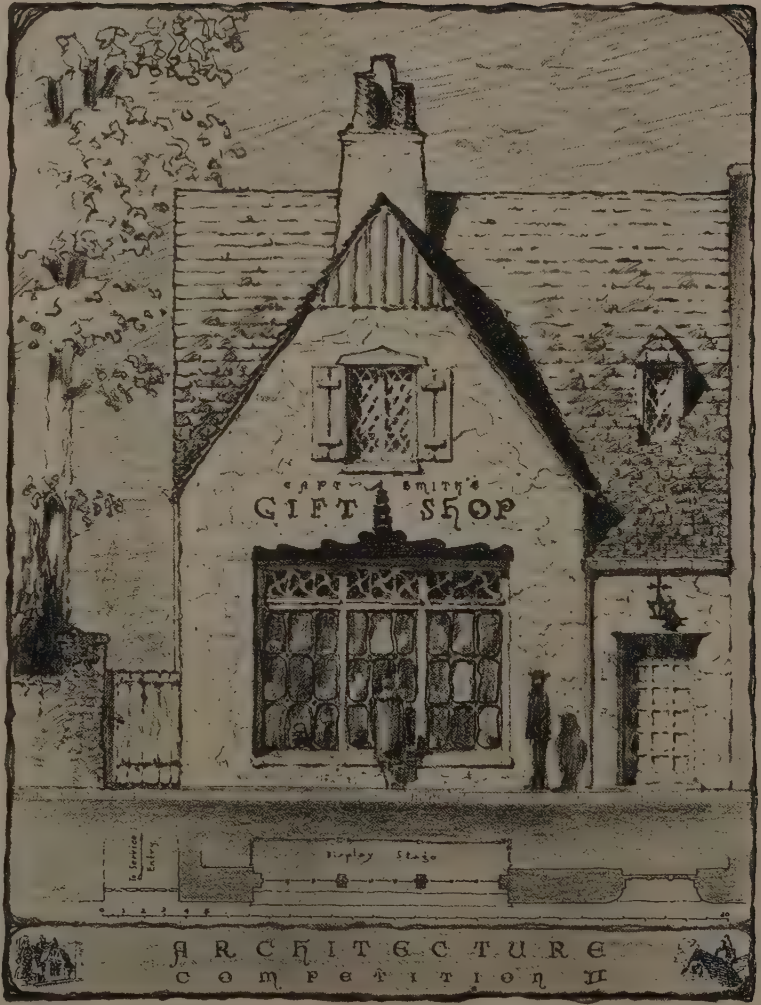
The entries were, for the most part, of a high degree of excellence. The problem had apparently been well studied, and, excepting for a slight tendency toward achieving the picturesque at any cost, the solutions were rather uniformly good.

The judges, Messrs. Raymond M. Hood, Ralph T. Walker, and the Editor of Architecture, take pleasure in awarding the prizes, as follows:

First Prize: Angelo Zava, Hartford, Conn. Second Prize: Hugo E. Olson, West Roxbury, Mass. Third Prize: Luis S. Van Rooten, Cleveland, Ohio. Fourth Prize: Edla Muir, Santa Monica, Calif. Fifth Prize: Robert N. Dulaney, Kingsport, Tenn.

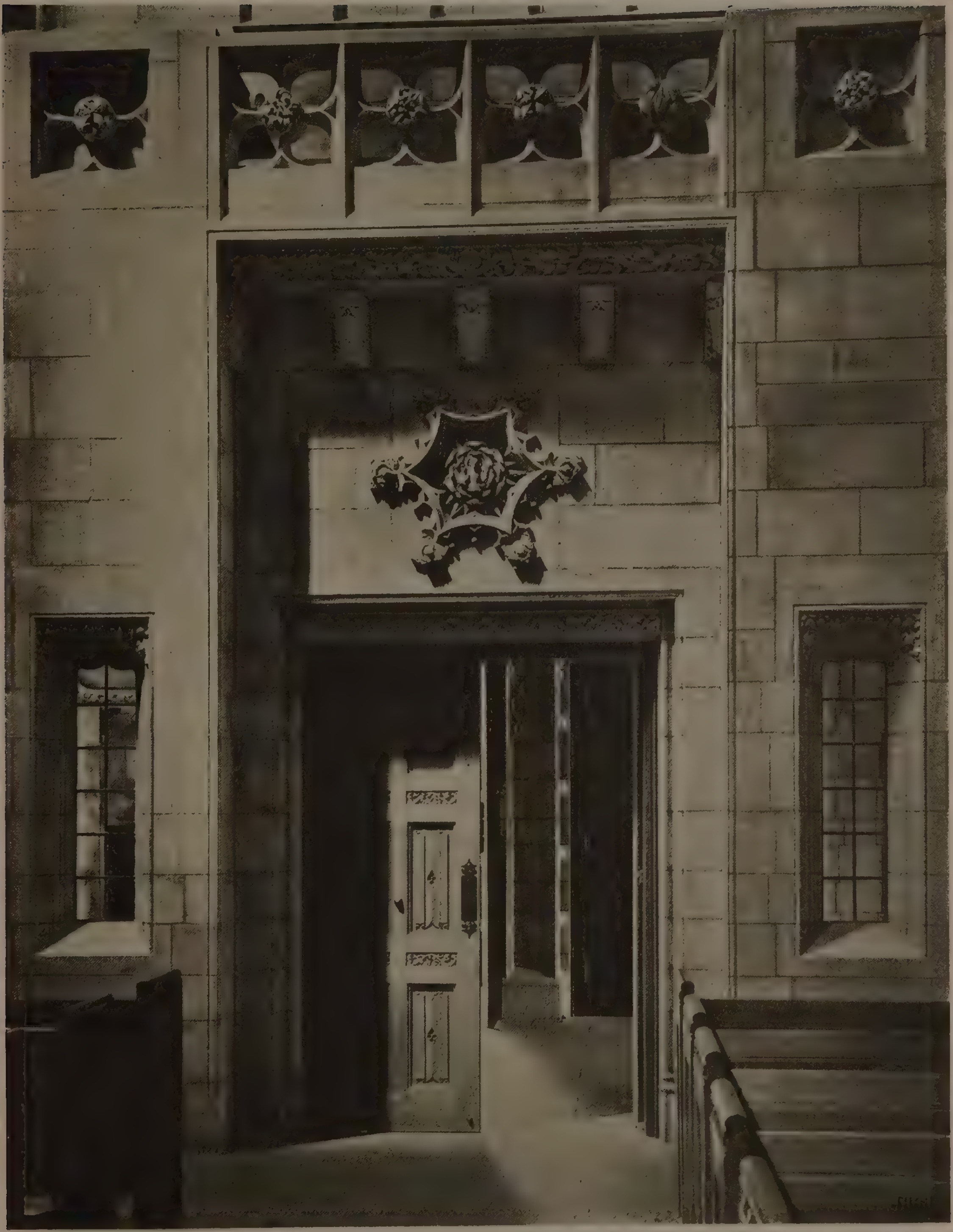


DESIGN AWARDED FOURTH PRIZE
By Edla Muir, Santa Monica, Calif.



DESIGN AWARDED FIFTH PRIZE
By Robert N. Dulaney, Kingsport, Tenn.

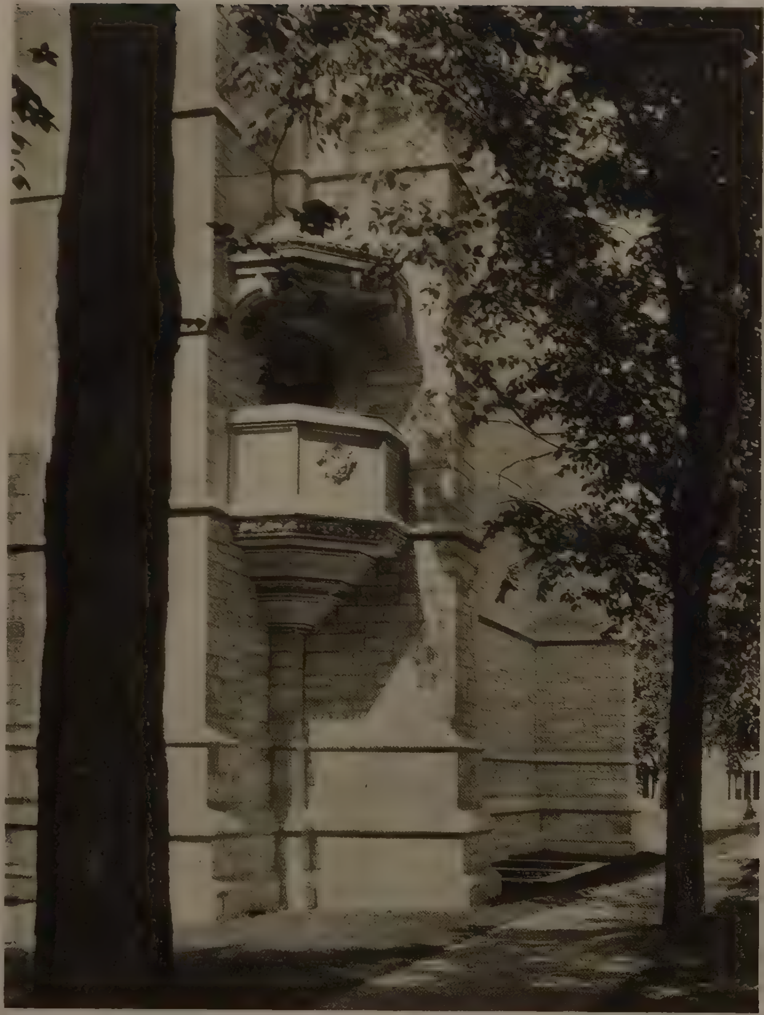
ARCHITECTURE'S COMPETITION II
(See also pages 343, 344)



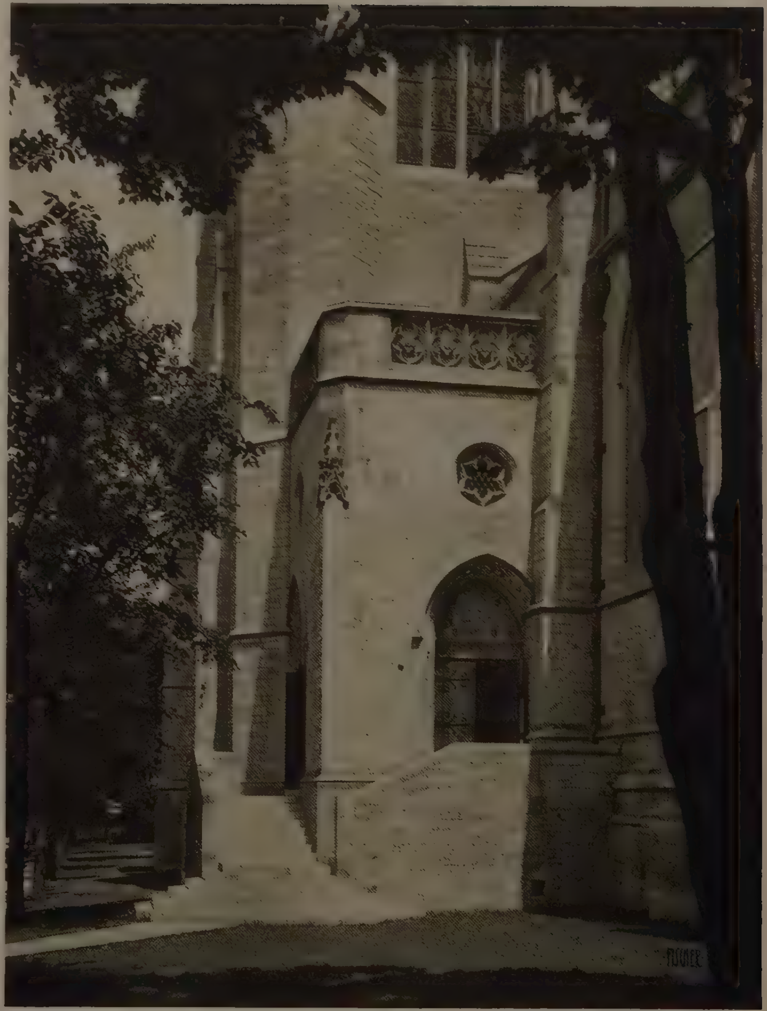
The Princeton Chapel, Princeton, N. J. Nave to Narthex cram & ferguson, architects

Reproductions of working drawings will be found in the Supplement, Part Two, pages 371–386.
General exterior and interior photographs, and plan, appeared in the November issue, pages 257–266

Photographs by Sigurd Fischer

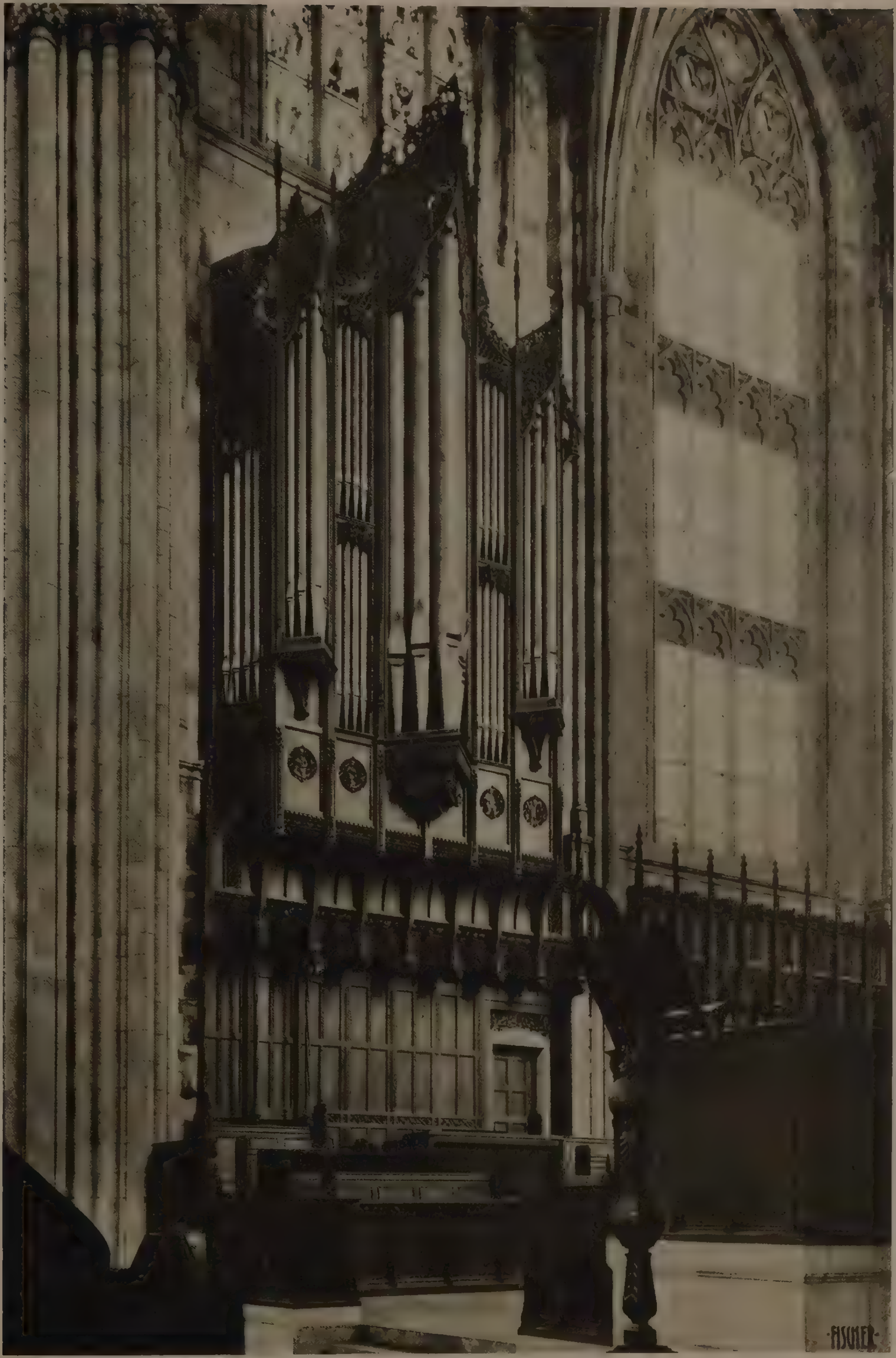


The Outdoor Pulpit



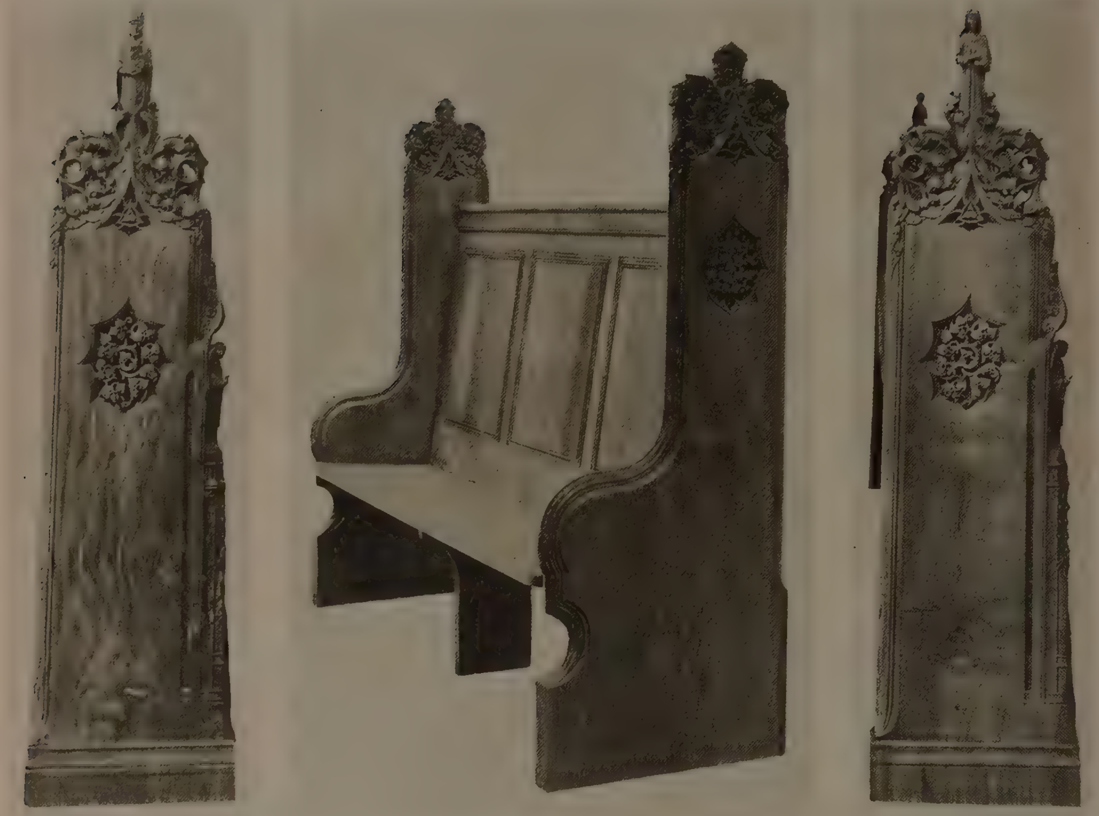
North Transept Porch

The Princeton Chapel, Princeton, N. J.
cram & ferguson, architects

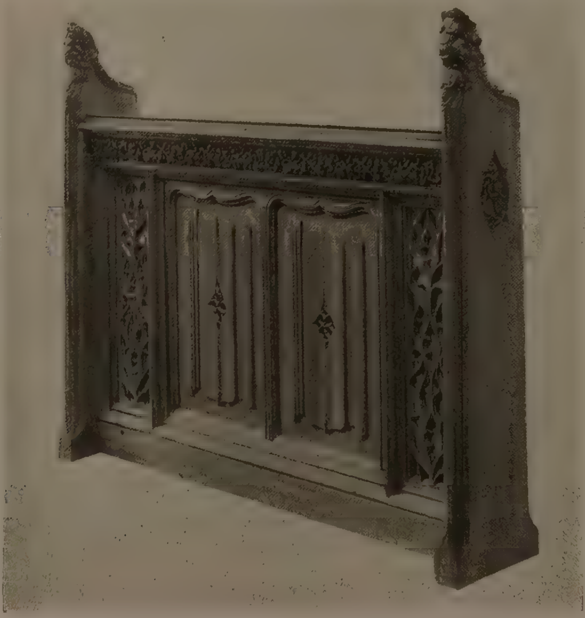


Organ Bay

The Princeton Chapel, Princeton, N. J. Cram & Ferguson, Architects



William of Wykeham Parapet Ends, Centre of Choir, and a Choir Bench *Saint Cecilia*

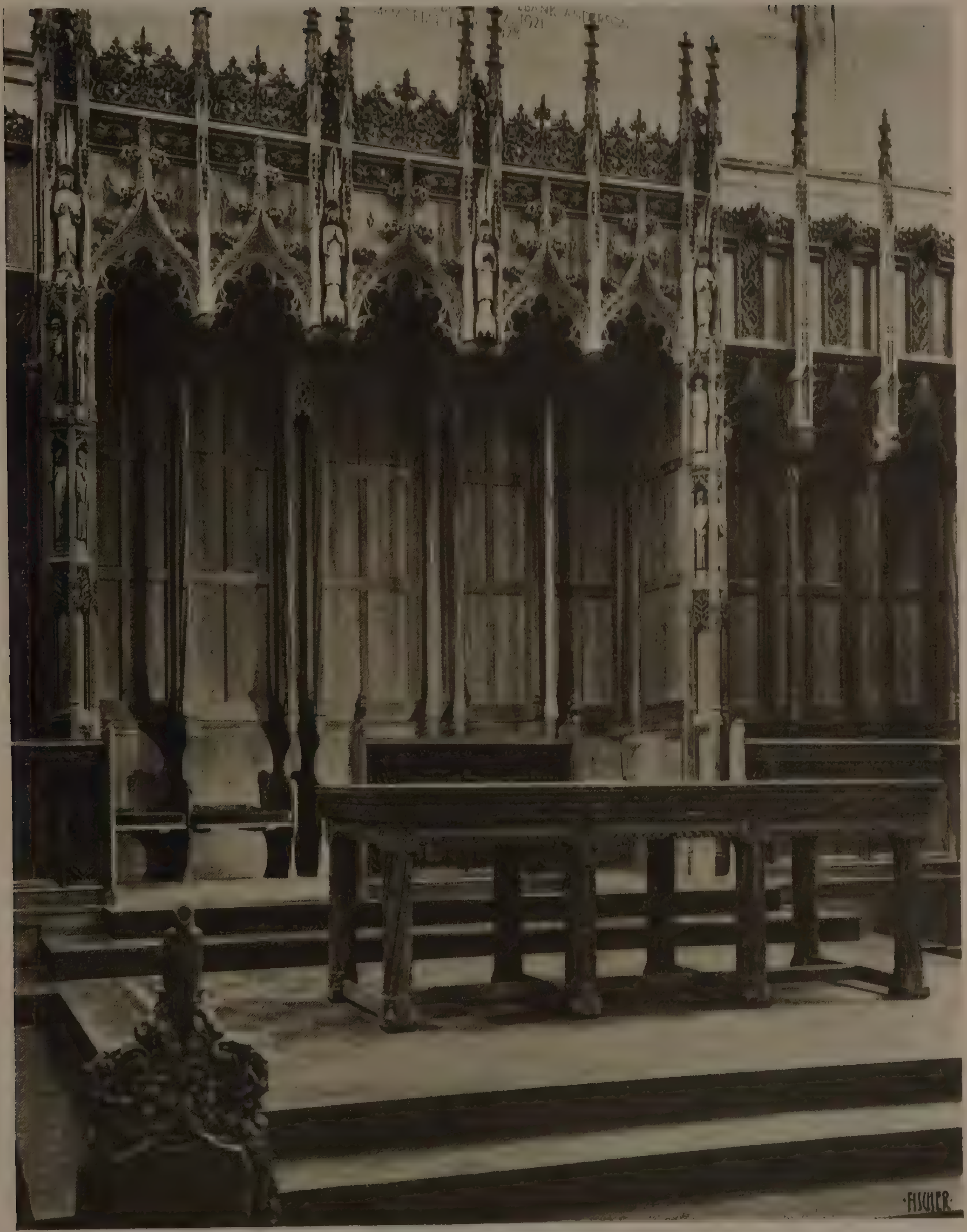


Kneeling-rail

East End of Choir

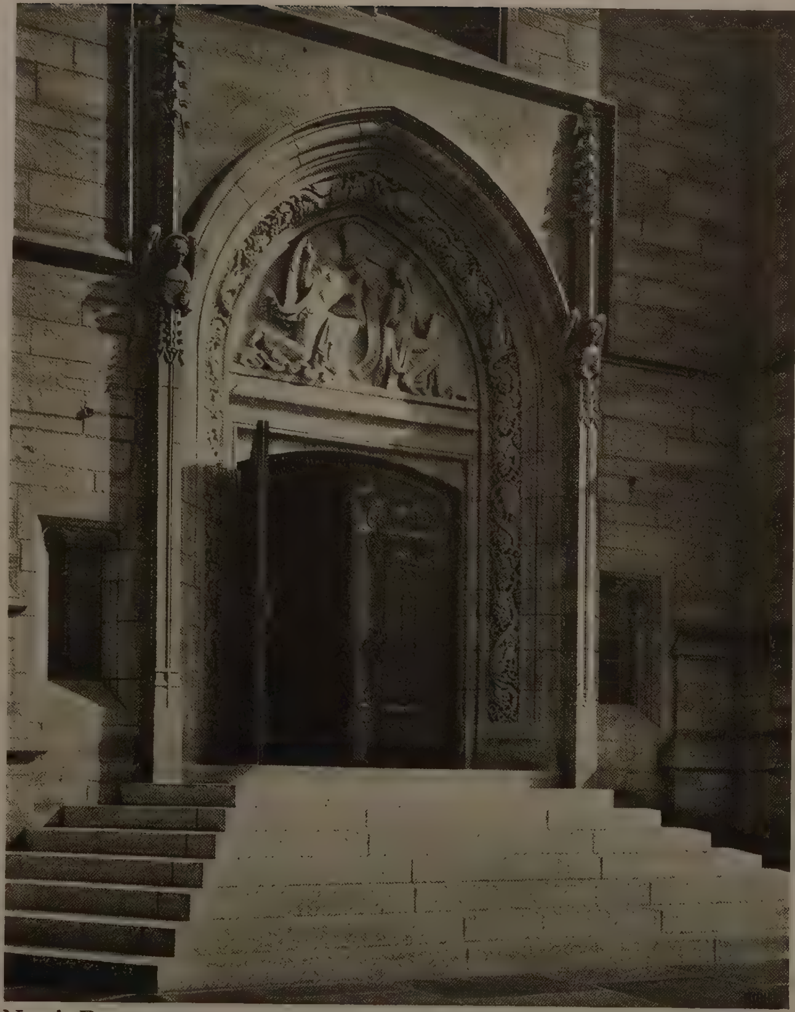
The Princeton Chapel, Princeton, N. J.

Cram & Ferguson, Architects

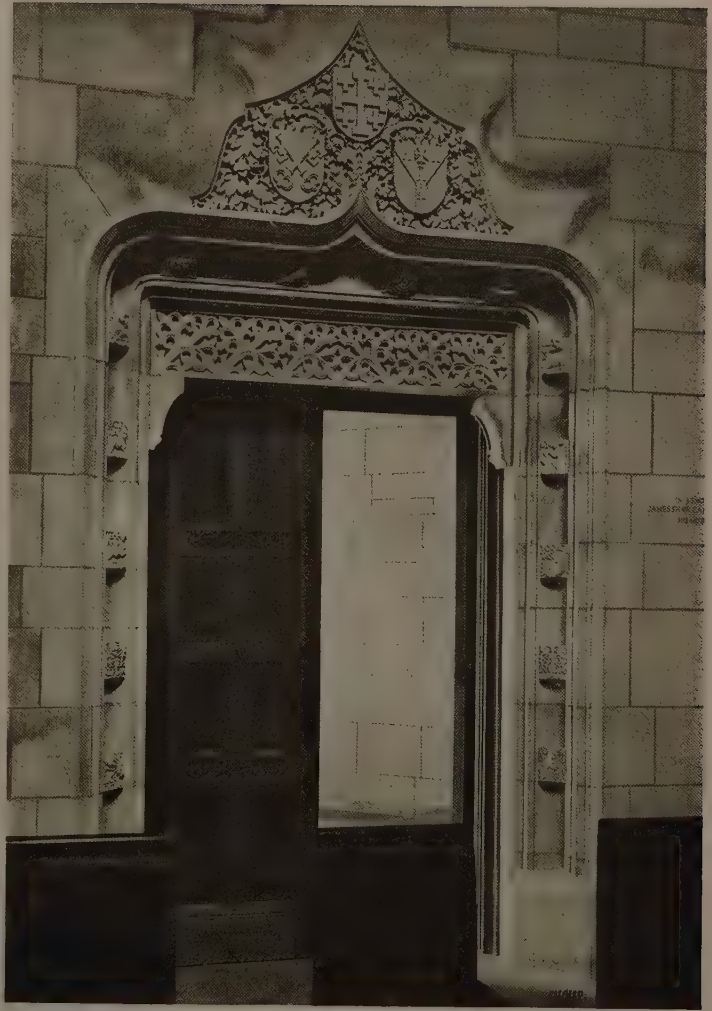


Central Stalls at East End and Communion Table, the Choir

THE PRINCETON CHAPEL, PRINCETON, N. J. CRAM & FERGUSON, ARCHITECTS

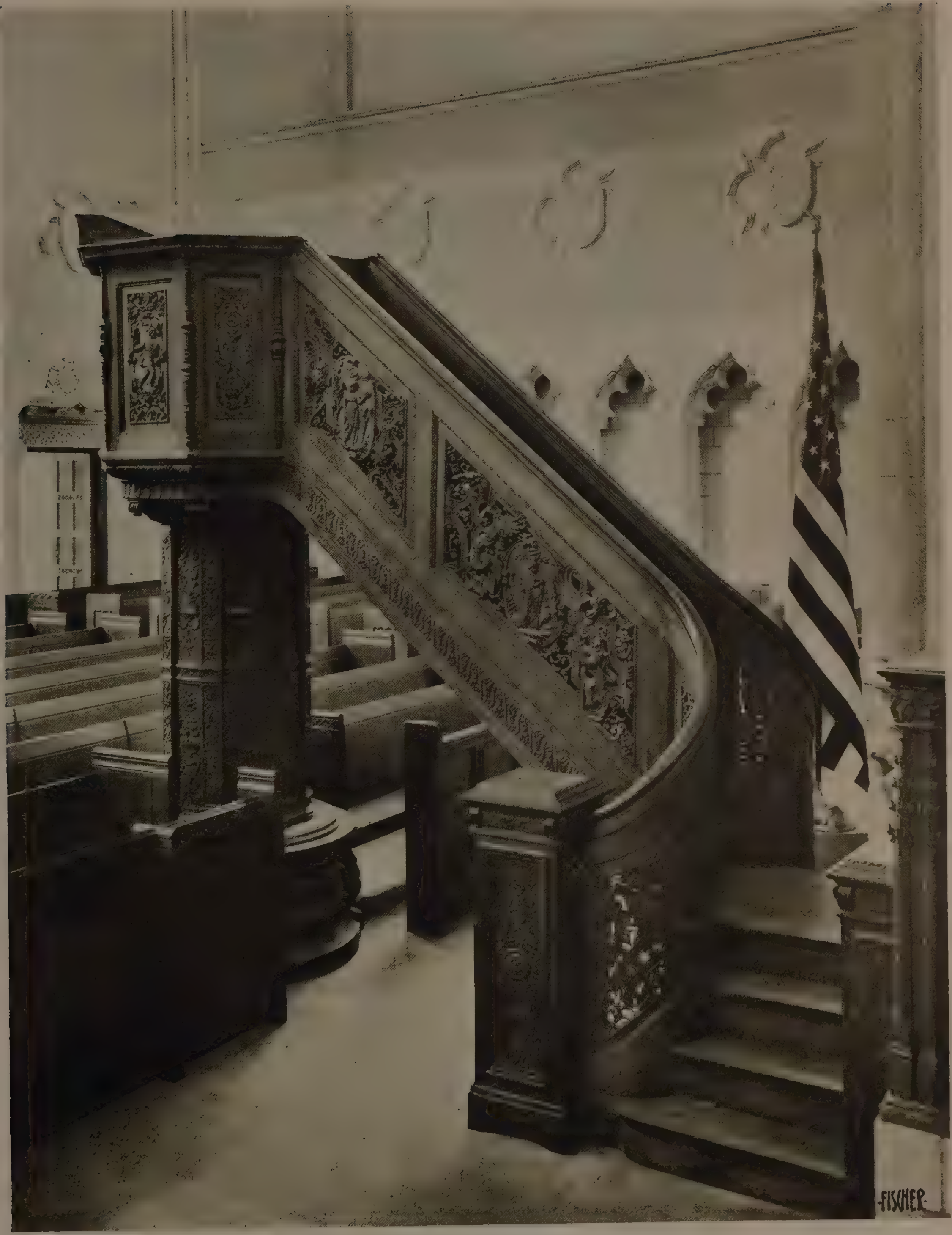


North Entrance to Narthex



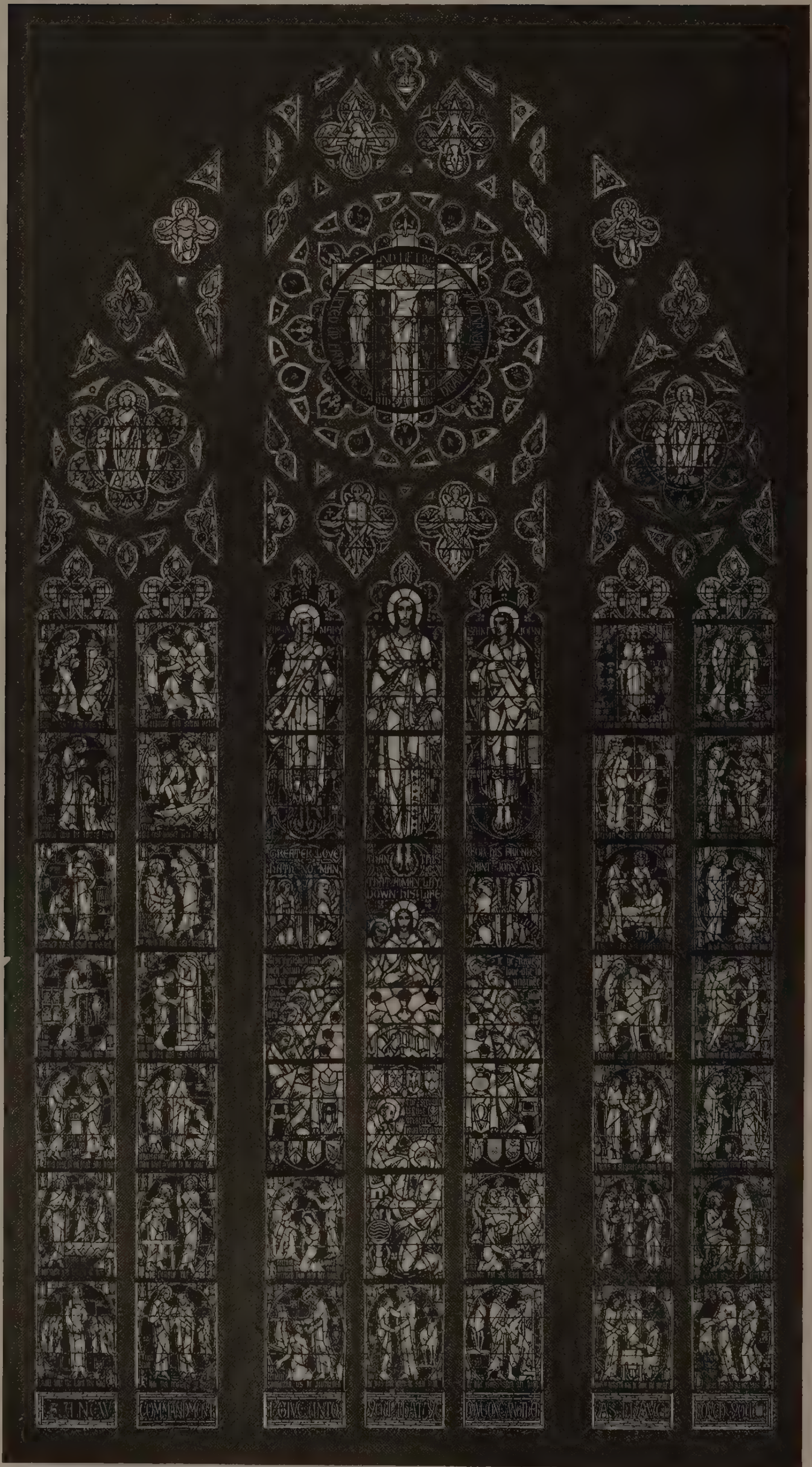
Door in North Aisle

The Princeton Chapel, Princeton, N. J.
cram & ferguson, architects



The Pulpit and its Stairway

THE PRINCETON CHAPEL, PRINCETON, N. J. CRAM & FERGUSON, ARCHITECTS



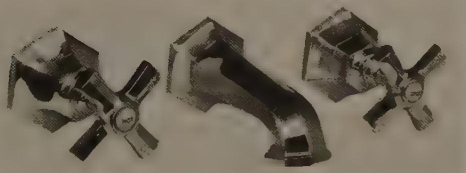
The Princeton
Chapel,
Princeton,
N. J.

cram &
ferguson,
architects

The Great
East Window.
Stained Glass
by
Charles J. Connick

Chromium-Plating for Plumbing Fixtures

By Robert Hetherington



A NEW finish on plumbing fixtures which is bringing out fixtures of new lines and designs is making its bow to the public. This new finish is an electroplating which is forever proof against tarnish. Its base is chromium, a metal found in Rhodesia. This metal among other things has made possible stainless steel.

Chromium is rated next to the diamond in hardness. For this reason plumbing fixtures which have been chromium-plated are scratchproof. In salt-spray tests chromium-plate has proven that it will stand up nine times as long as nickel-plating. The new plate is not affected by steam or cooking fumes and will never water-spot. In appearance chromium-plate is between silver and platinum. It has a wonderfully reflective surface when highly polished—almost mirrorlike.

Chromium-plating is applied to fixtures electrically, in a manner similar to nickel except that the application is much more difficult, requiring more power, labor, and skill than any other form of plating.

Many architects have been partial to fixtures with metal escutcheons and handles. However, the installation of these up until the advent of chromium-plating was not entirely satisfactory. This was because nickel-plating has a tendency to tarnish and water-spot, and white metal requires almost constant polishing. The labor cost often is important. Chromium-plating, while more expensive than nickel, is not so expensive as white metal.

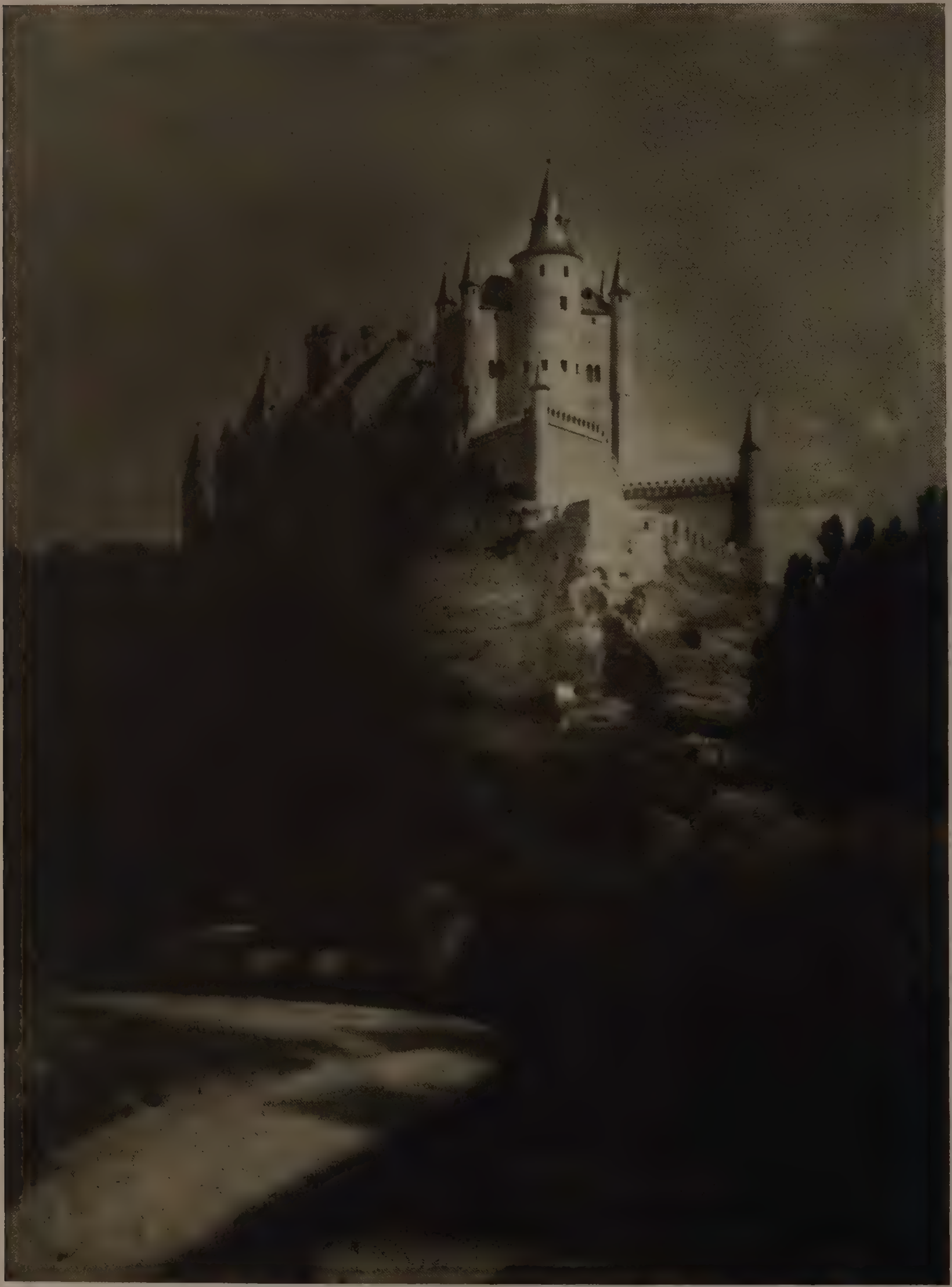
That the new plate will supersede nickel-plating is generally admitted. It is already causing the blossoming forth of new types of fixtures. For the most part these have metal escutcheons and handles. This means then that both china and nickel, long the standbys of the bathroom, will no longer hold undisputed sway but must enter competition with chromium-plated fixtures—fixtures which will have also the benefit of new thought in design. With china and nickel, manufacturers were limited in producing anything except a generally standardized design of fixture—there was the difficulty of making the glaze on china "take" over anything but a smooth round surface, for instance.

The newly designed all-metal showers and fixtures are now being made in octagonal and hexagonal forms, with escutcheons and handles conforming to the general design. The nozzles, handles, and escutcheons are more massive in many cases. On some the finish is "satin," on others it is a hammered effect, and in still others the deep reflectivity of the chromium-plating is allowed full play. This applies to the new type fixtures. In others, metal escutcheons and handles have been substituted for those of china, although the same general lines of the fixtures with which we have all become familiar have been maintained in the new patterns.

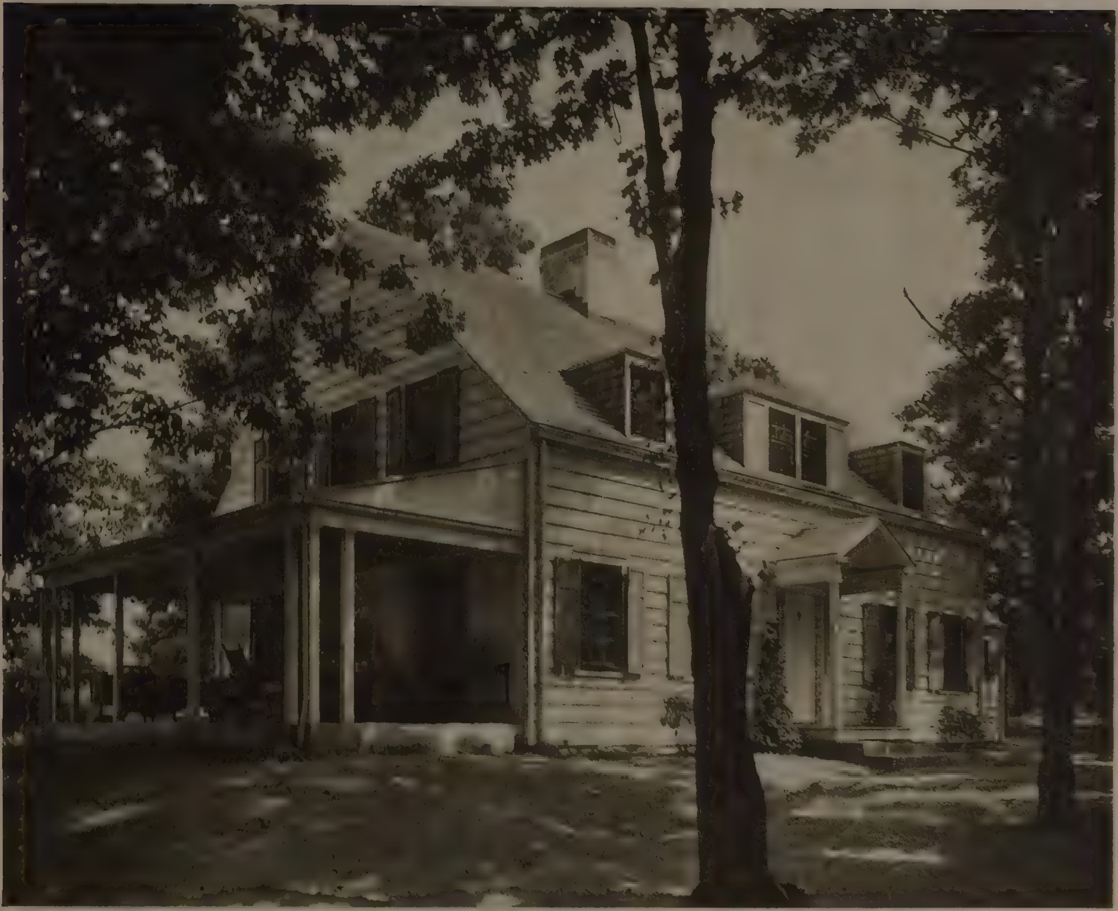
In hotels, public and semipublic places, the all-metal trim is being especially welcomed because it puts an end to the breaking of china handles and escutcheons due to the "I-don't-have-to-pay-for-it" attitude on the part of the users.

In seashore hotels chromium-plating is, of course, valuable because it is proof against salt air and salt water. In the kitchen, on sink fixtures it resists indefinitely the action of steam and cooking fumes.

Manufacturers who have gone in for chromium-plated showers and fixtures say that they will continue to make these along the lines developed during the past several years. The new types and styles of fixtures are additions to their regular lines and naturally sell at higher prices.

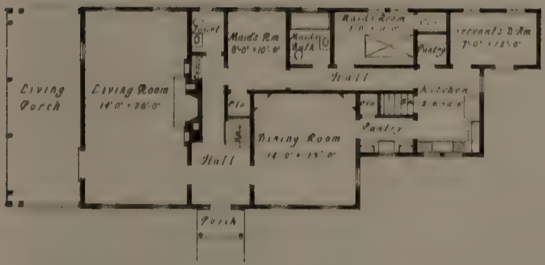


The Alcazar, Segovia *A photographic study by Arthur Henry Gilkison*

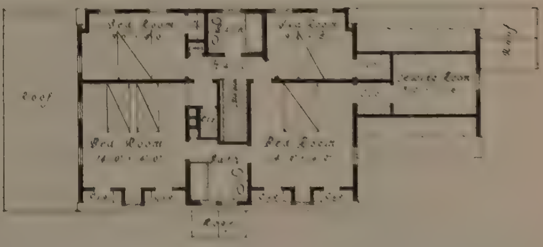


TWIN OAKS
HOUSE OF HERBERT WHEELER,
TOKENEKE, DARIEN, CONN.
CHARLES S. KEEFE, ARCHITECT

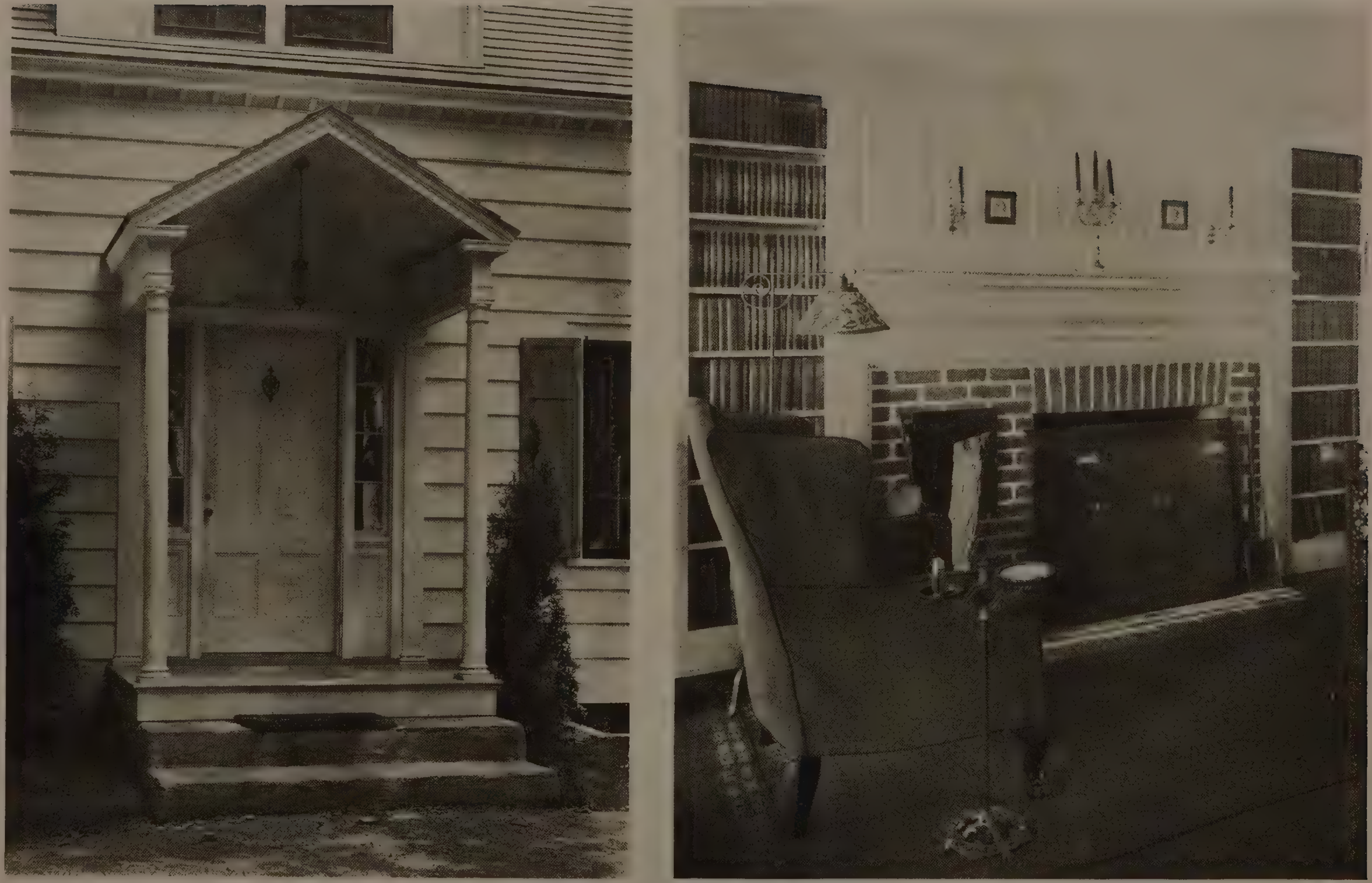
Photographs by Louis H. Dreyer



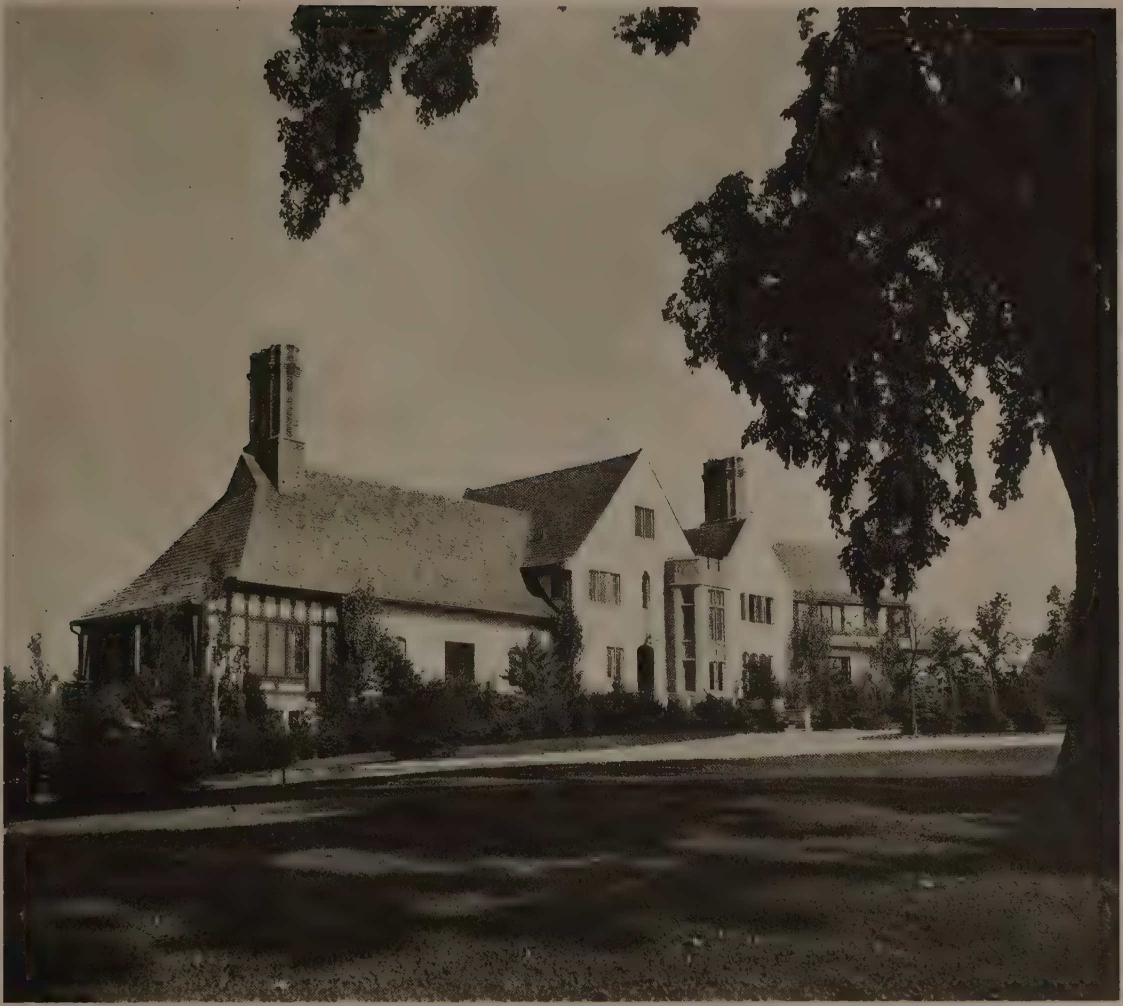
First · Floor · Plan



Second Floor Plan



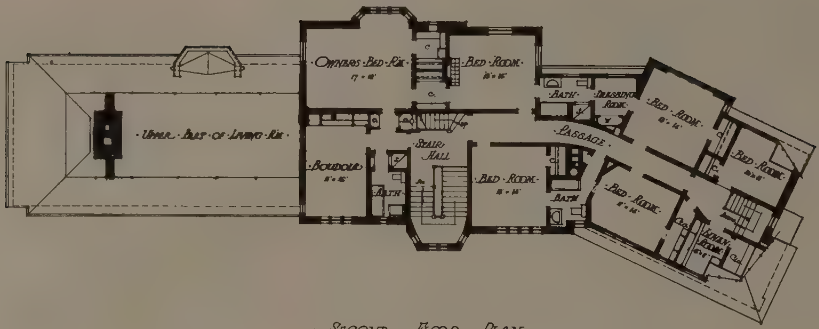
Twin Oaks, House of Herbert Wheeler, Tokeneke, Darien, Conn. charles s. keefe, architect



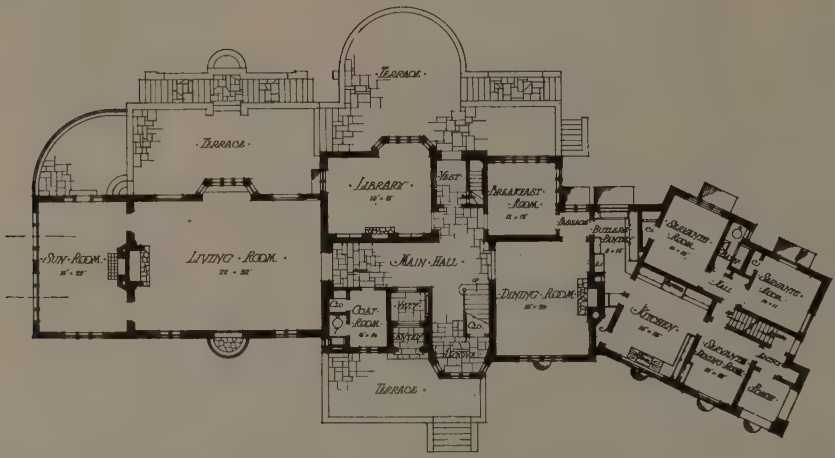
House of A. J. Stahelin
BLOOMFIELD HILLS, MICH.

GEORGE D. MASON & CO., ARCHITECTS

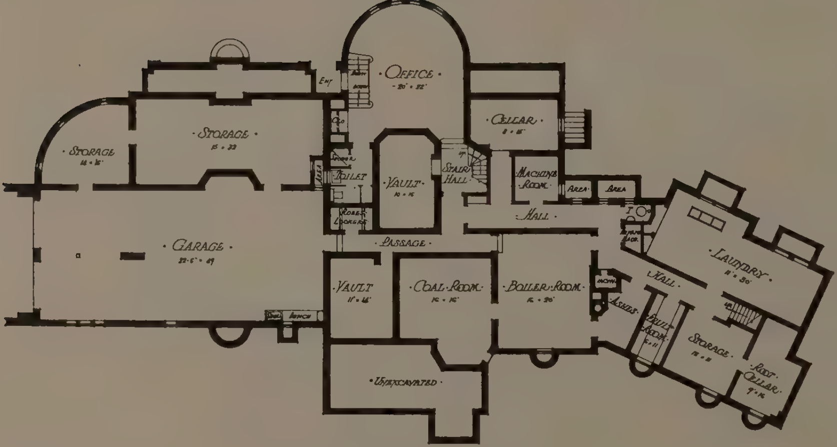
Photographs by Thomas Ellison



· SECOND · FLOOR · PLAN ·

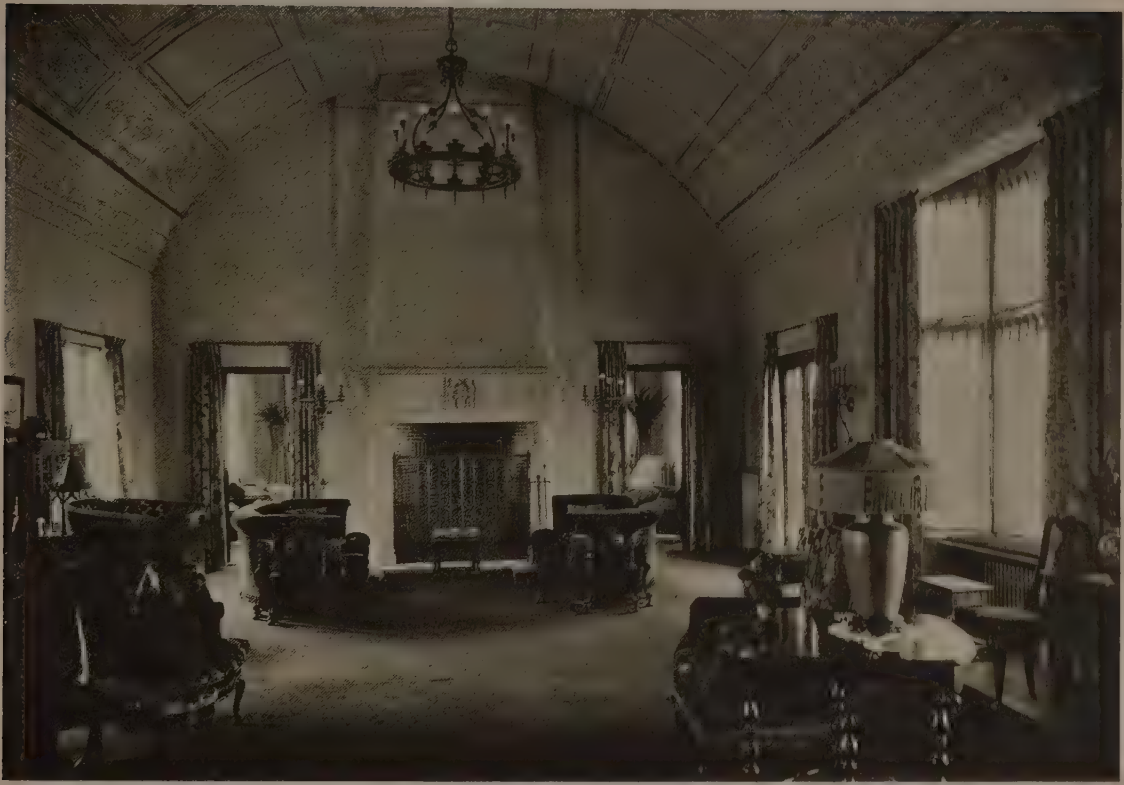


FIRST · FLOOR · PLAN ·



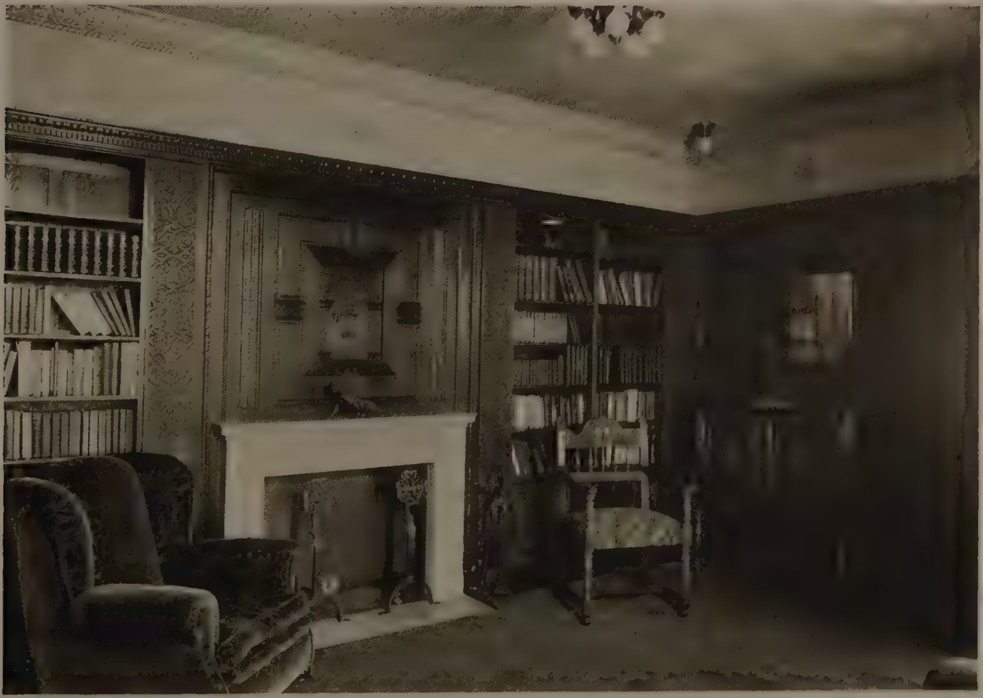
· BASEMENT · FLOOR · PLAN ·

HOUSE OF A. J. STAHELIN, BLOOMFIELD HILLS, MICH. GEORGE D. MASON & CO., ARCHITECTS

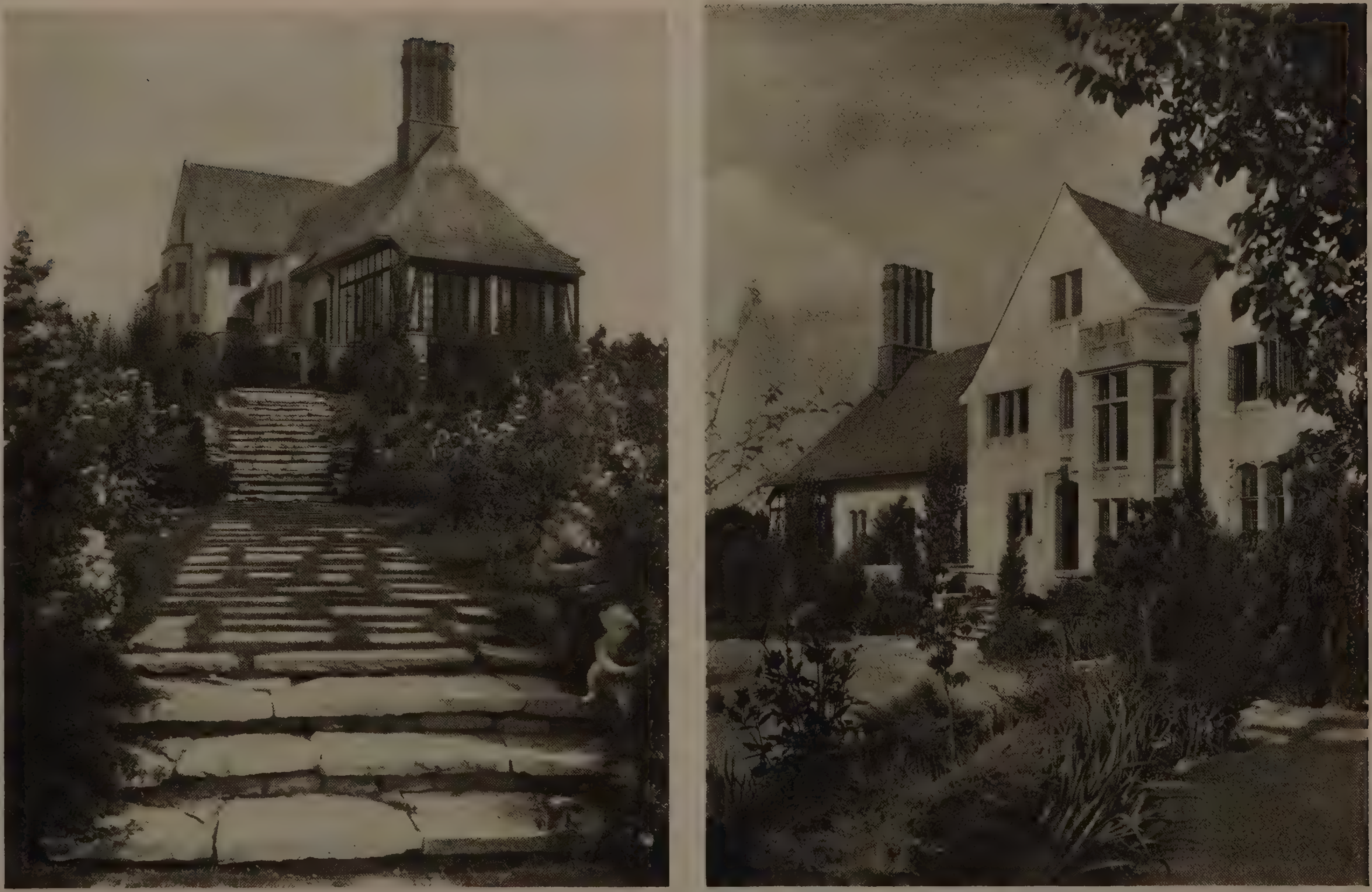


Living-room

Library



House of A. J. Stahelin, Bloomfield Hills, Mich. George D. Mason & Co., Architects

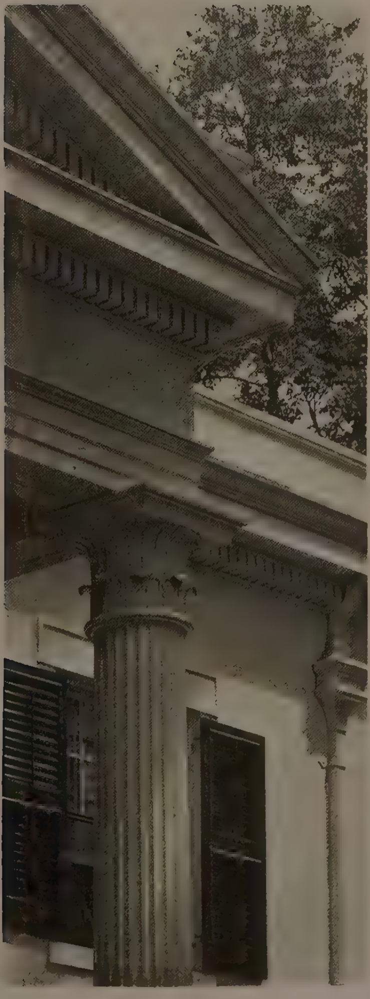


House of A. J. Stahelin, Bloomfield Hills, Mich. george d. mason & co., architects

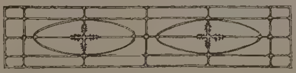
ARCHITECTURE'S PORTFOLIO

OF

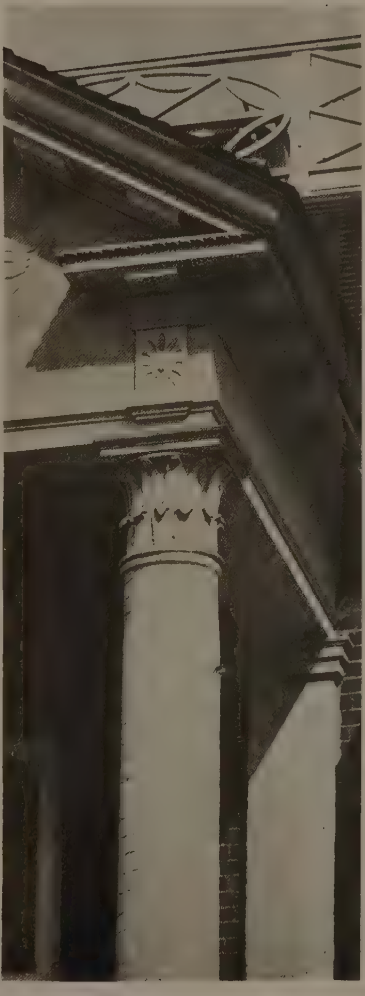
CORNICES AND ENTABLATURES OF WOOD



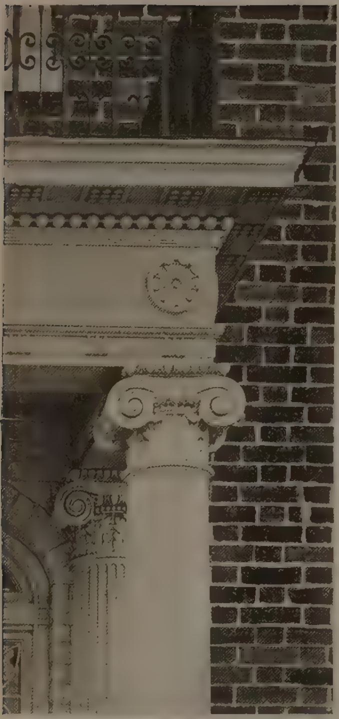
E. T. HAPGOOD



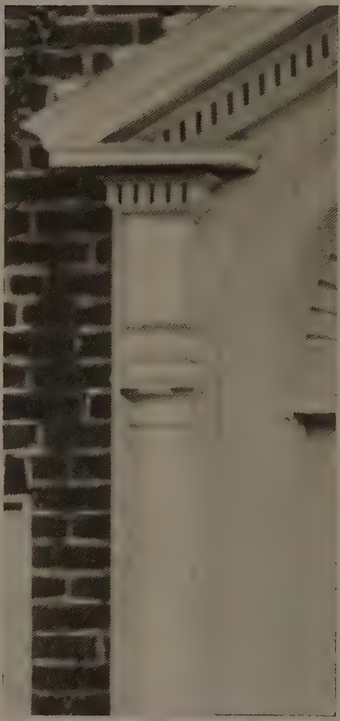
WALLIS & GOODWILLIE



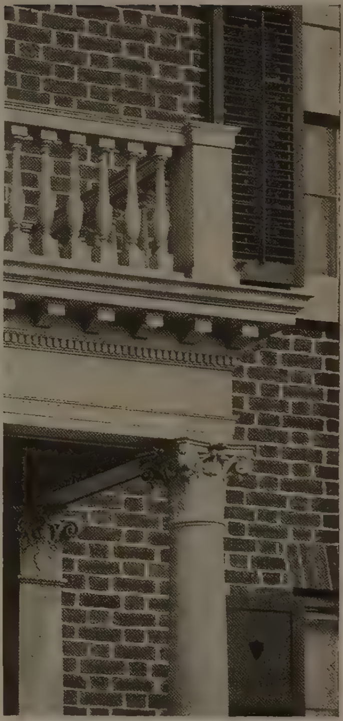
PEABODY,
WILSON
& BROWN



A. G. RICHARDSON

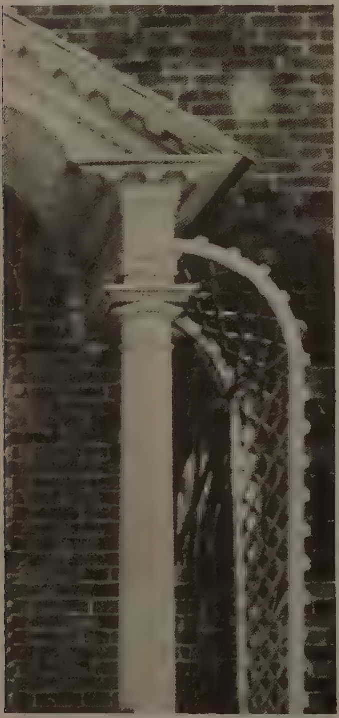


CLEMENT R. NEWKIRK

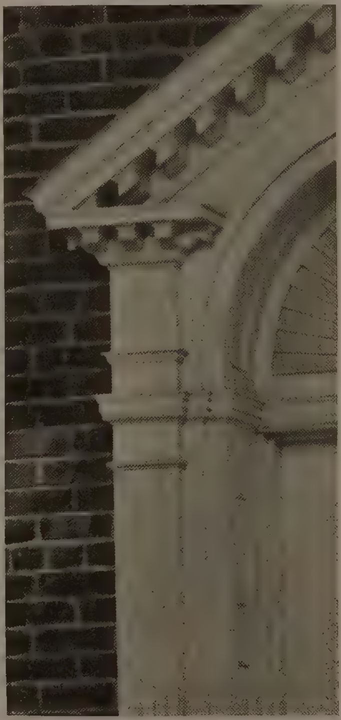


GEORGE H. WELLS

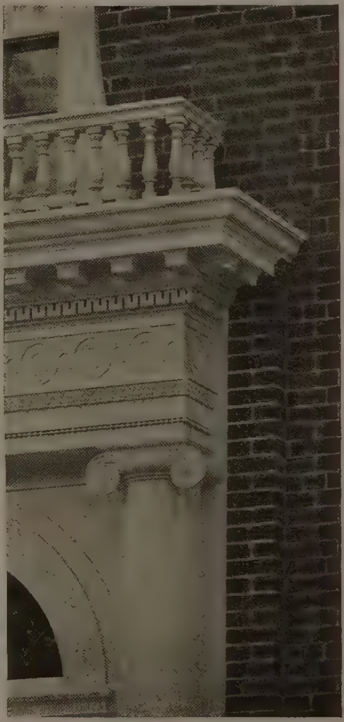
MAINE (OLD)

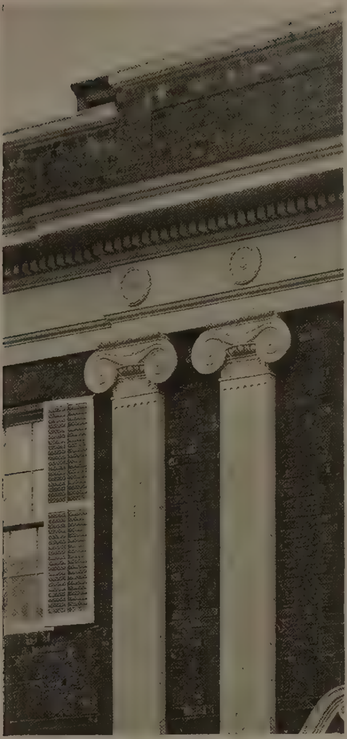


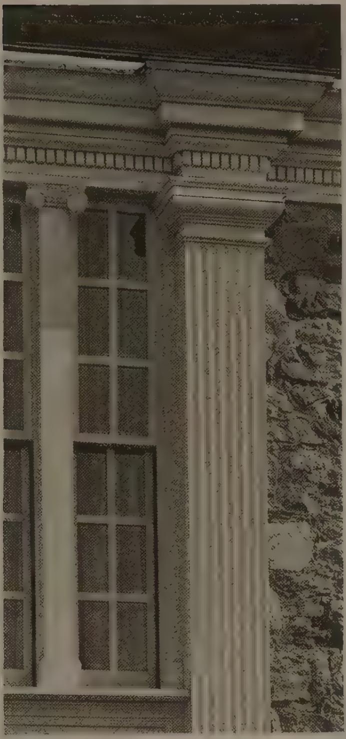
HEATHCOTE M. WOOLSEY

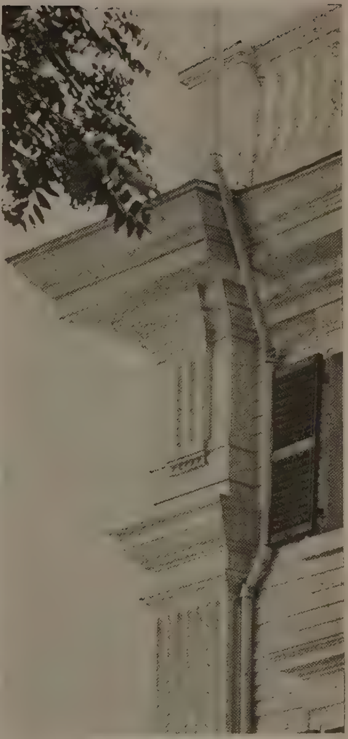


WALLIS & GOODWILLIE

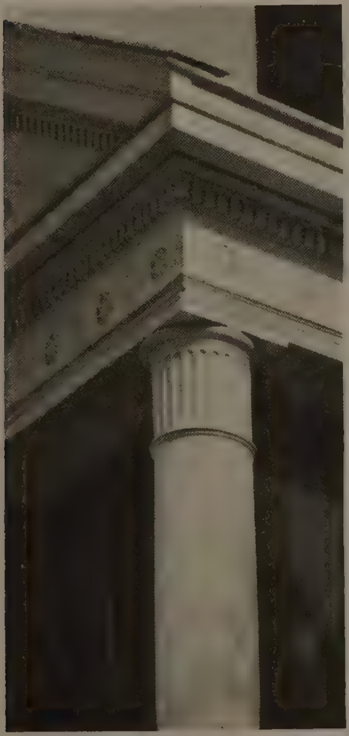



PARK & MORGAN

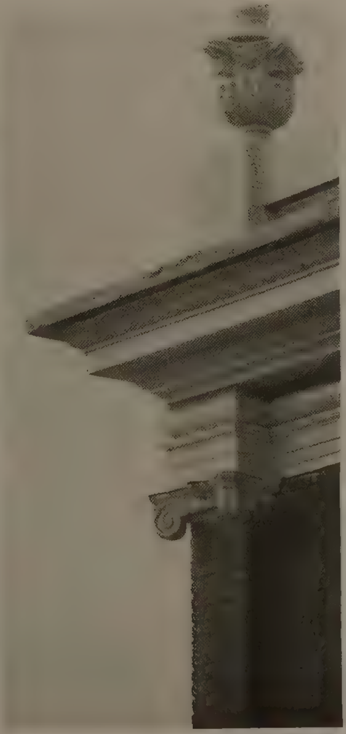

FREDERICK STERNER


SALEM, MASS. (OLD)

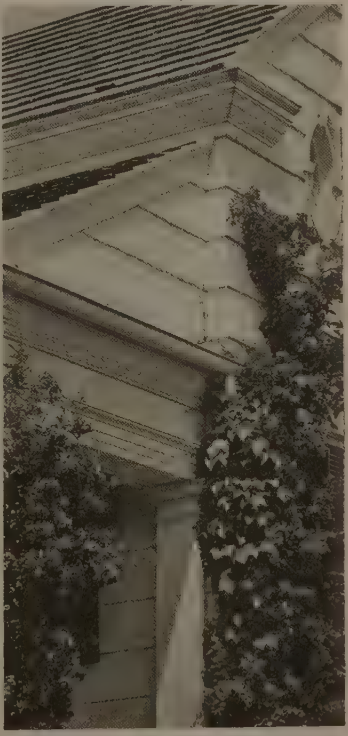
AYMAR EMBURY II

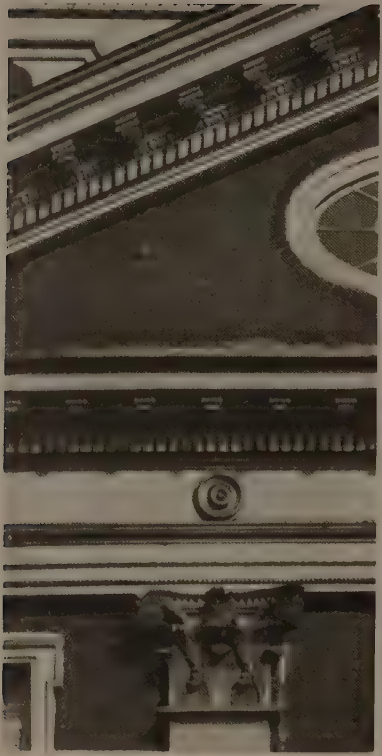


INDEPENDENCE HALL, PHILADELPHIA

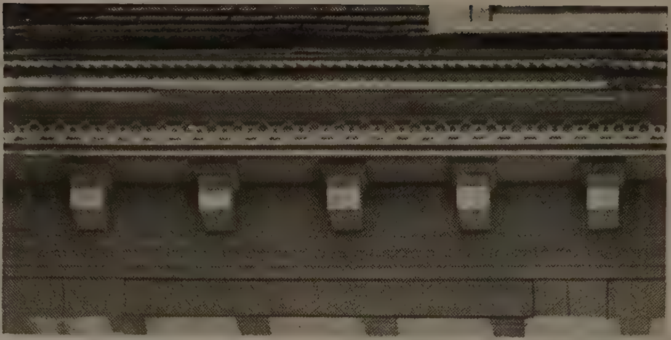


McKIM, MEAD & WHITE

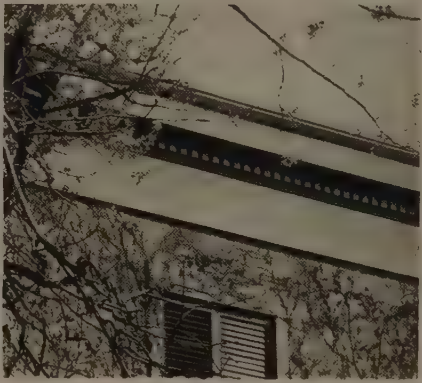




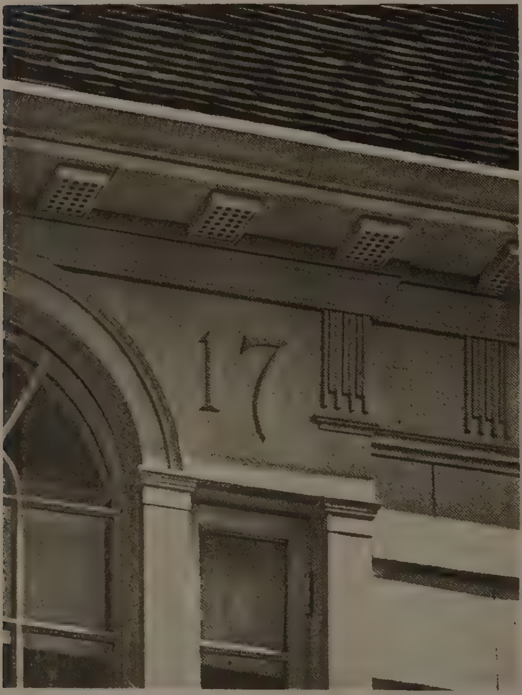
PENNSYLVANIA HOSPITAL (OLD), PHILADELPHIA



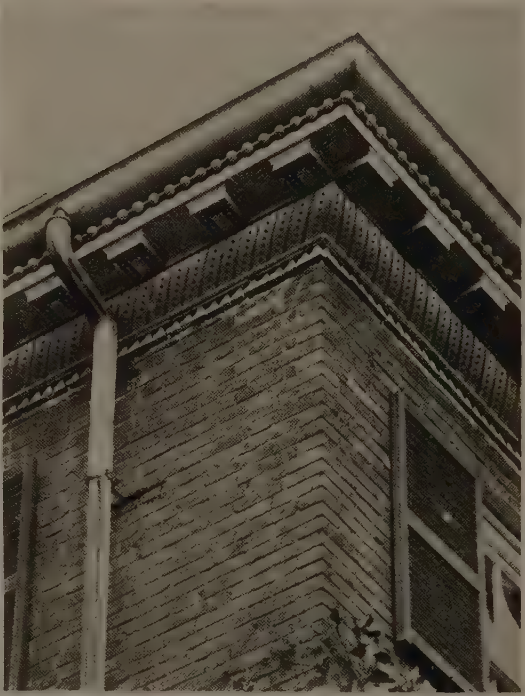
LAWRENCE, L. I.
EARLY COLONIAL



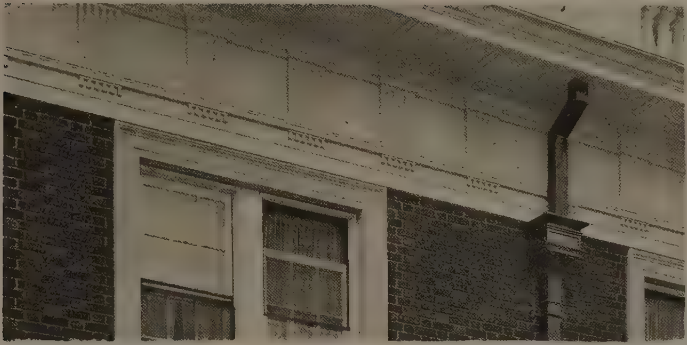
BARTOW MANSION (OLD), NEW YORK



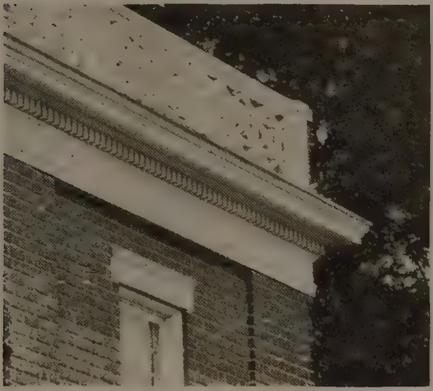
ELECTUS D. LITCHFIELD



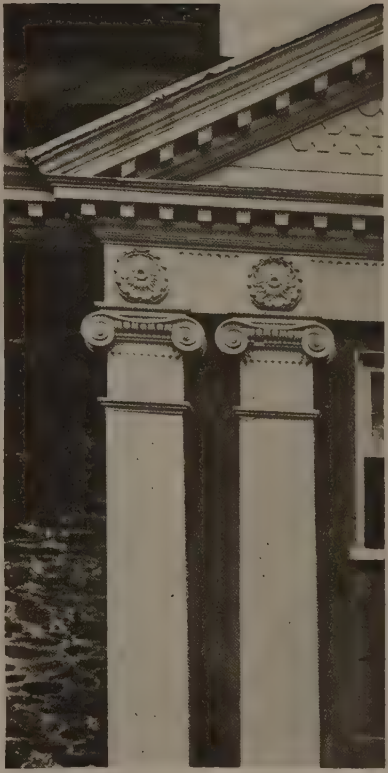
NEWBURYPORT, MASS. (OLD)



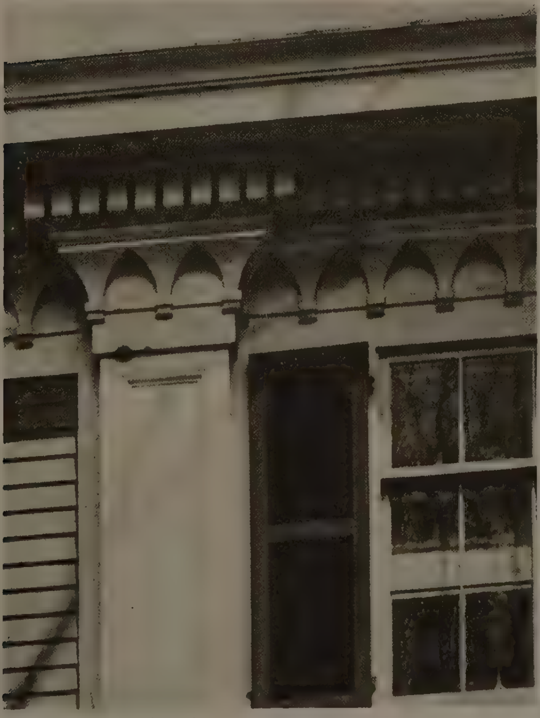
ROGERS & ZOGBAUM



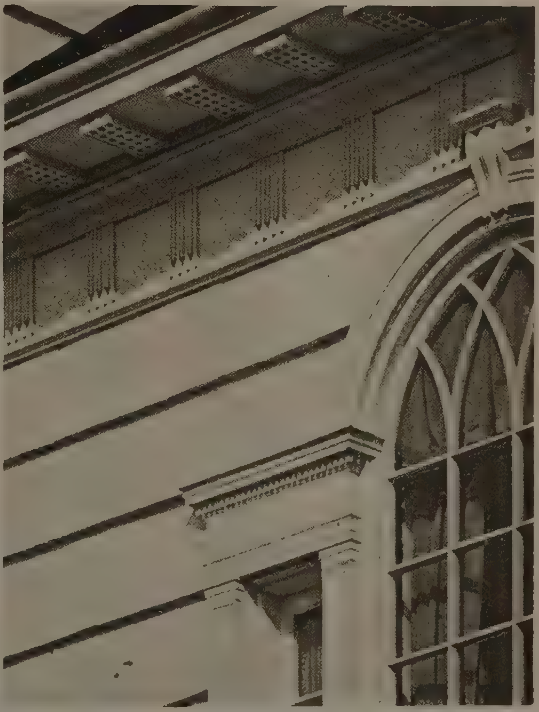
LAURENCE HALL FOWLER



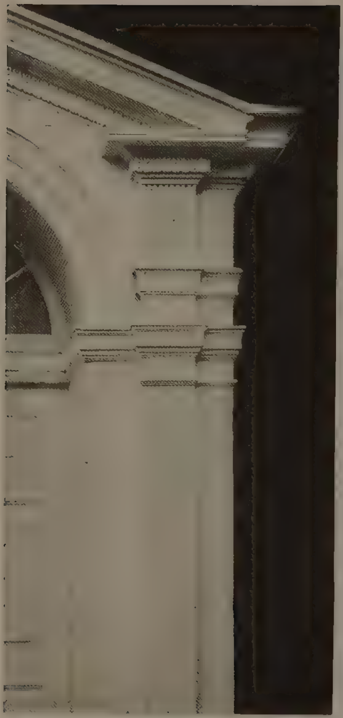
"WOODLANDS,"
PHILA. (1770)



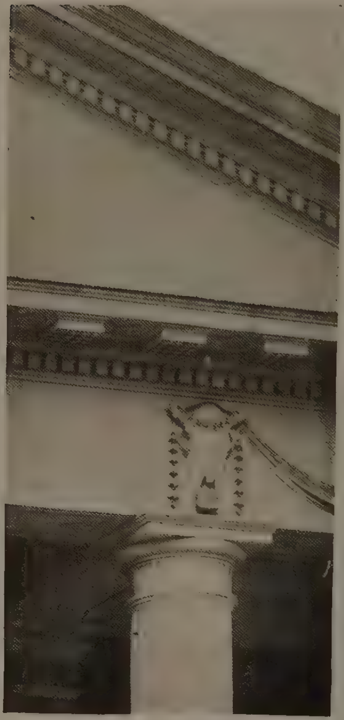
SALEM, MASS. (OLD)



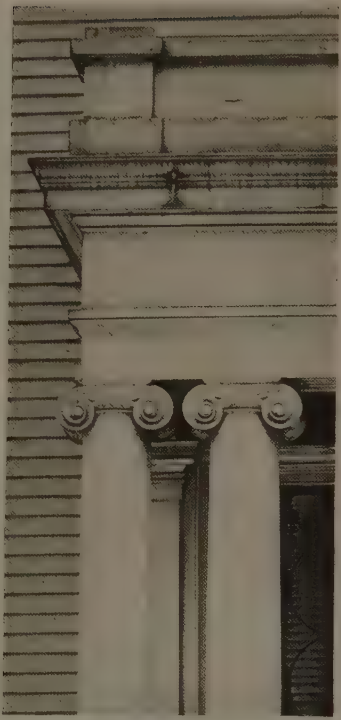
LITCHFIELD & ROGERS



TRENTON, N. J. (OLD)



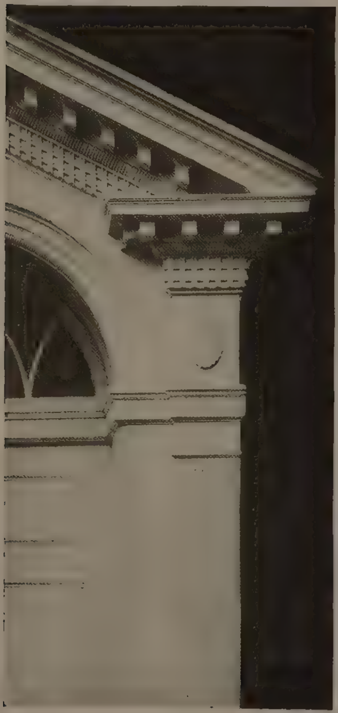
EGERTON SWARTWOUT



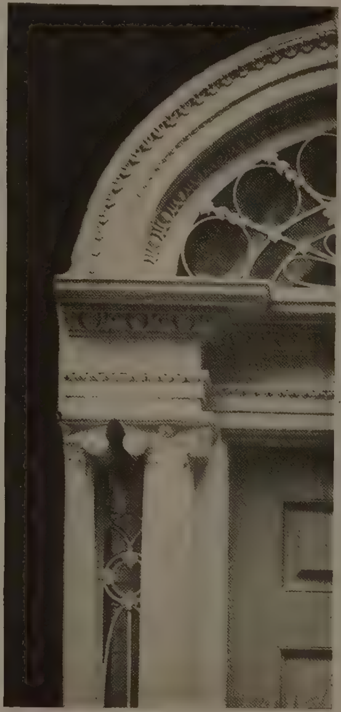
NANTUCKET, MASS. (OLD)

The top left and bottom left two by courtesy of the Metropolitan Museum of Art

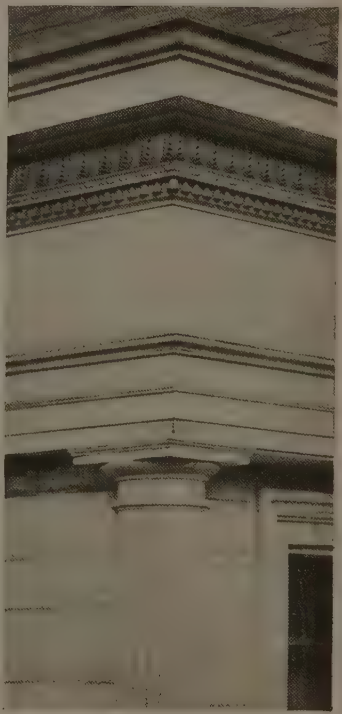
RIDGEVILLE, MD. (OLD)

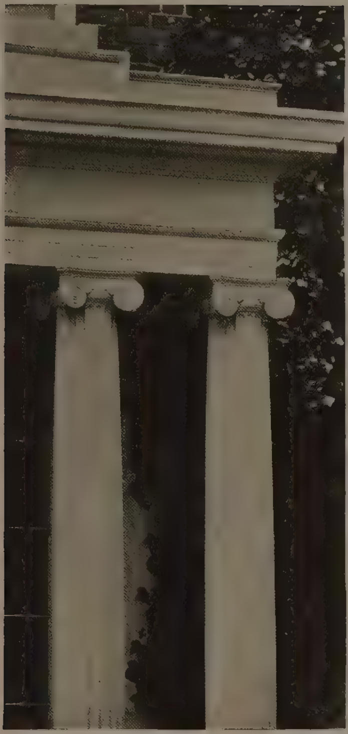


NEW YORK, EARLY 19TH CENTURY

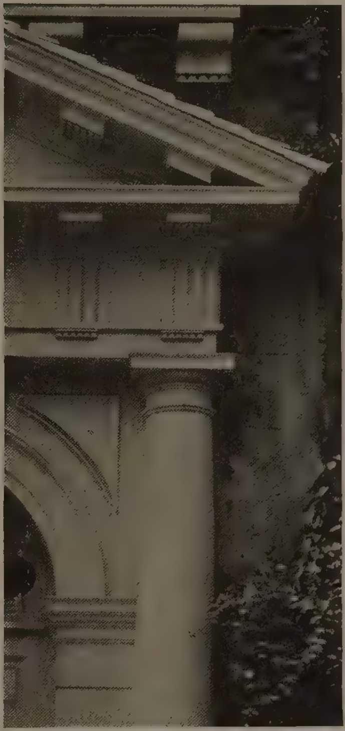


BOSTON, MASS. (OLD)

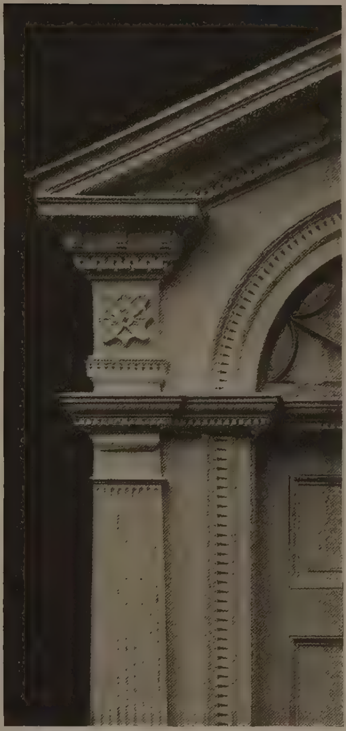




LAURENCE HALL FOWLER



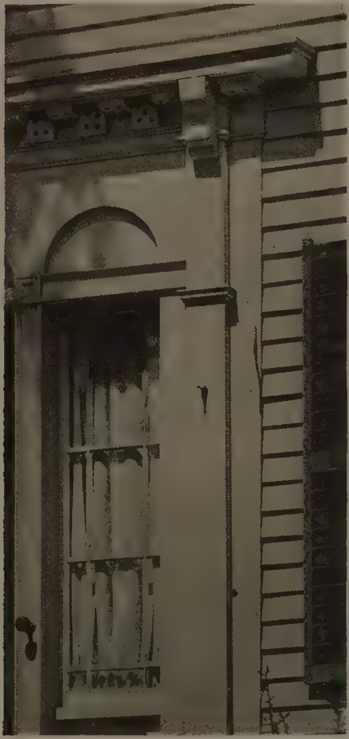
MT. PLEASANT, PHILA. (OLD)



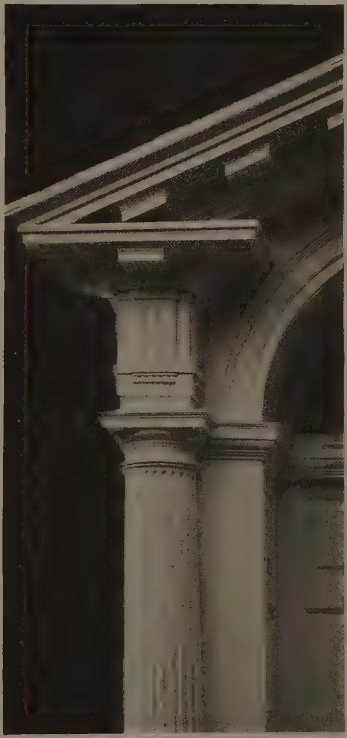
BRISTOL, R. I., (C. 1800)

The top right and bottom right two by courtesy of the Metropolitan Museum of Art

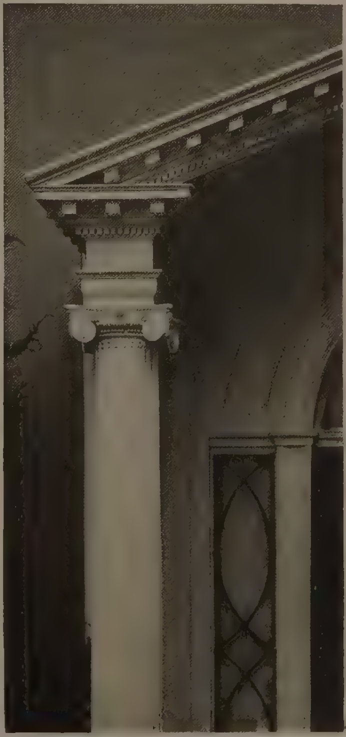
FITZWILLIAM, N. H. (OLD)

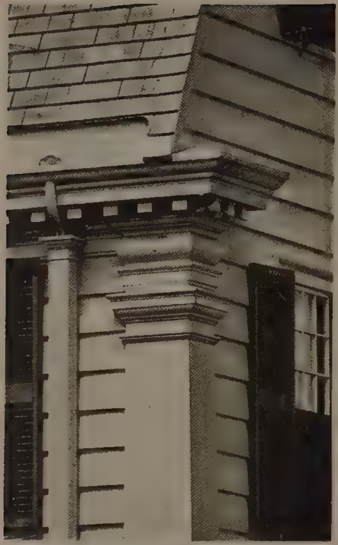


ALEXANDRIA, VA. (1792)

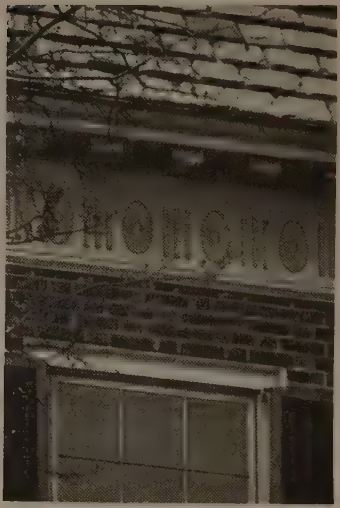


NEW HAVEN, CONN. (1803)

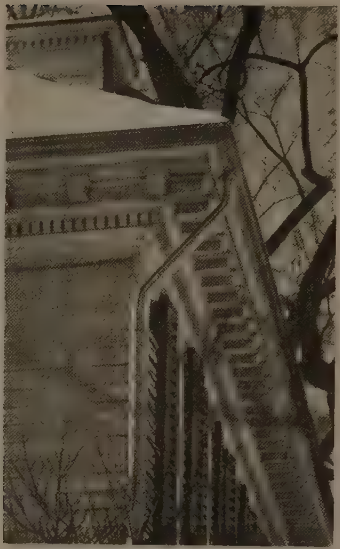




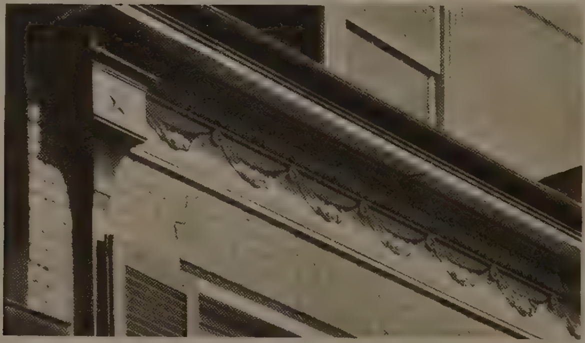
A. P. LITTLE



WALTER JOHN SKINNER

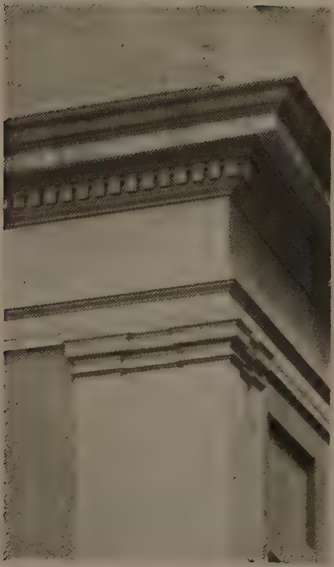


JAMAICA PLAIN, MASS. (OLD)

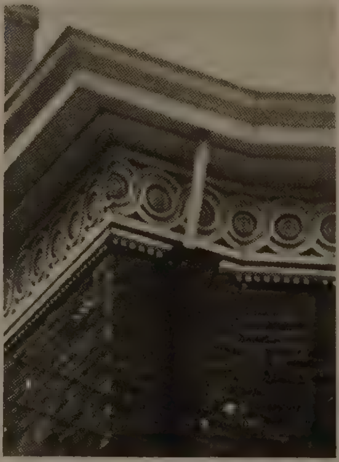


EARLY NEW ORLEANS

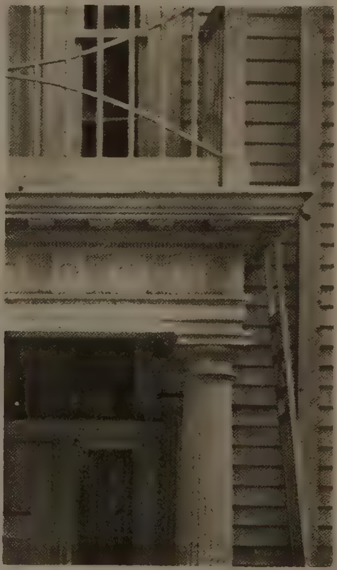
FRANK A. MOORE



NANTUCKET, MASS. (OLD)



NEWBURYPORT,
MASS. (OLD)



TWO SECTIONS—SECTION II

ARCHITECTURE

December 1928

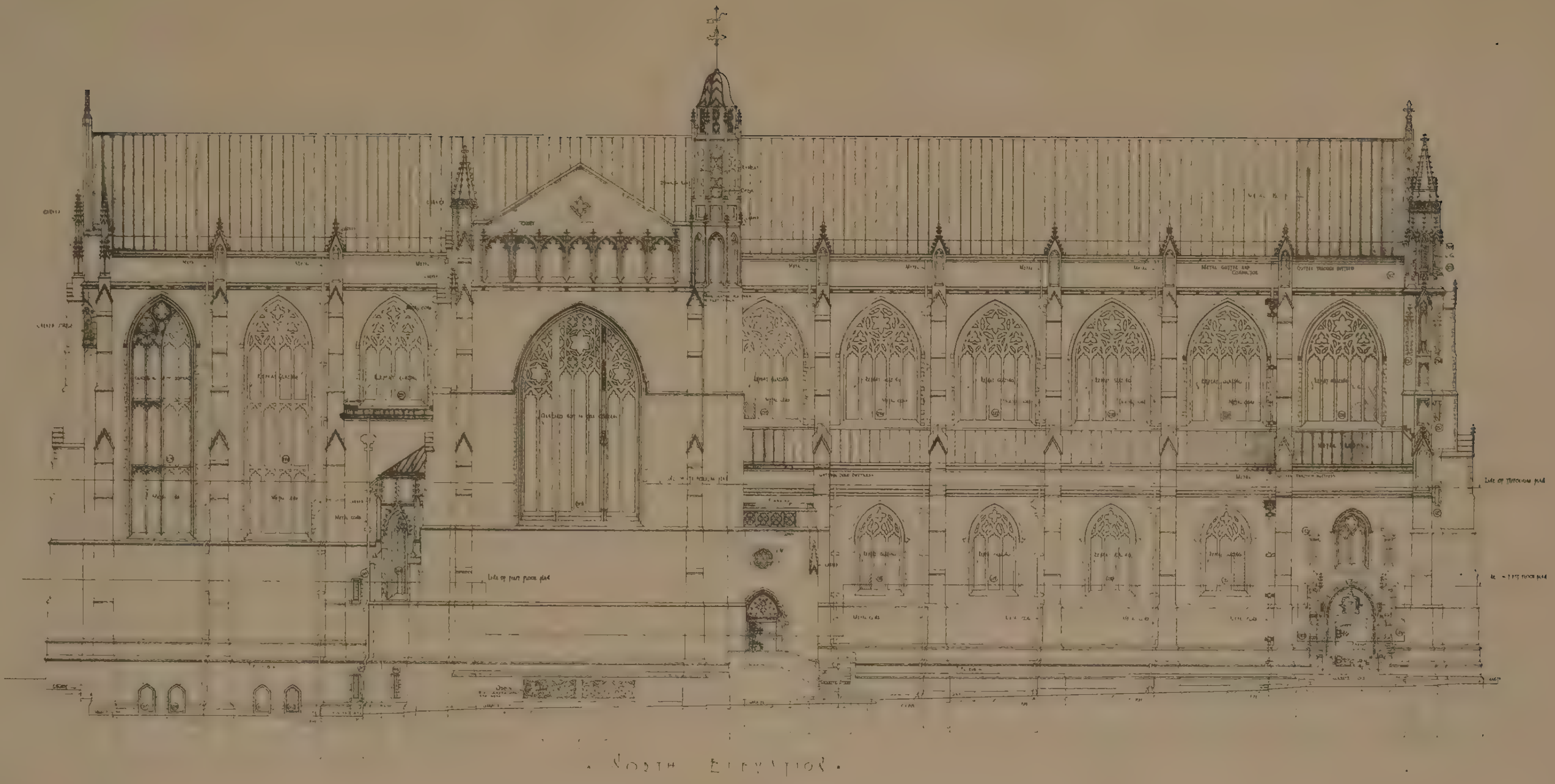
Working Drawings of The Princeton Chapel, Princeton, N. J.

CRAM & FERGUSON, ARCHITECTS

Working drawings of to-day are rarely suitable for exhibition or for reproduction in the professional journals. They are memoranda for the builder, as brief, as concise, as quickly executed as possible. This is as it should be, yet one yearns occasionally for a sight of the sort of linen tracings we used to make—when drafting costs were not so important a factor. Herewith are some examples of the sort of thing we mean—drawings made with joy and reverent care, made beautiful for their own sake.

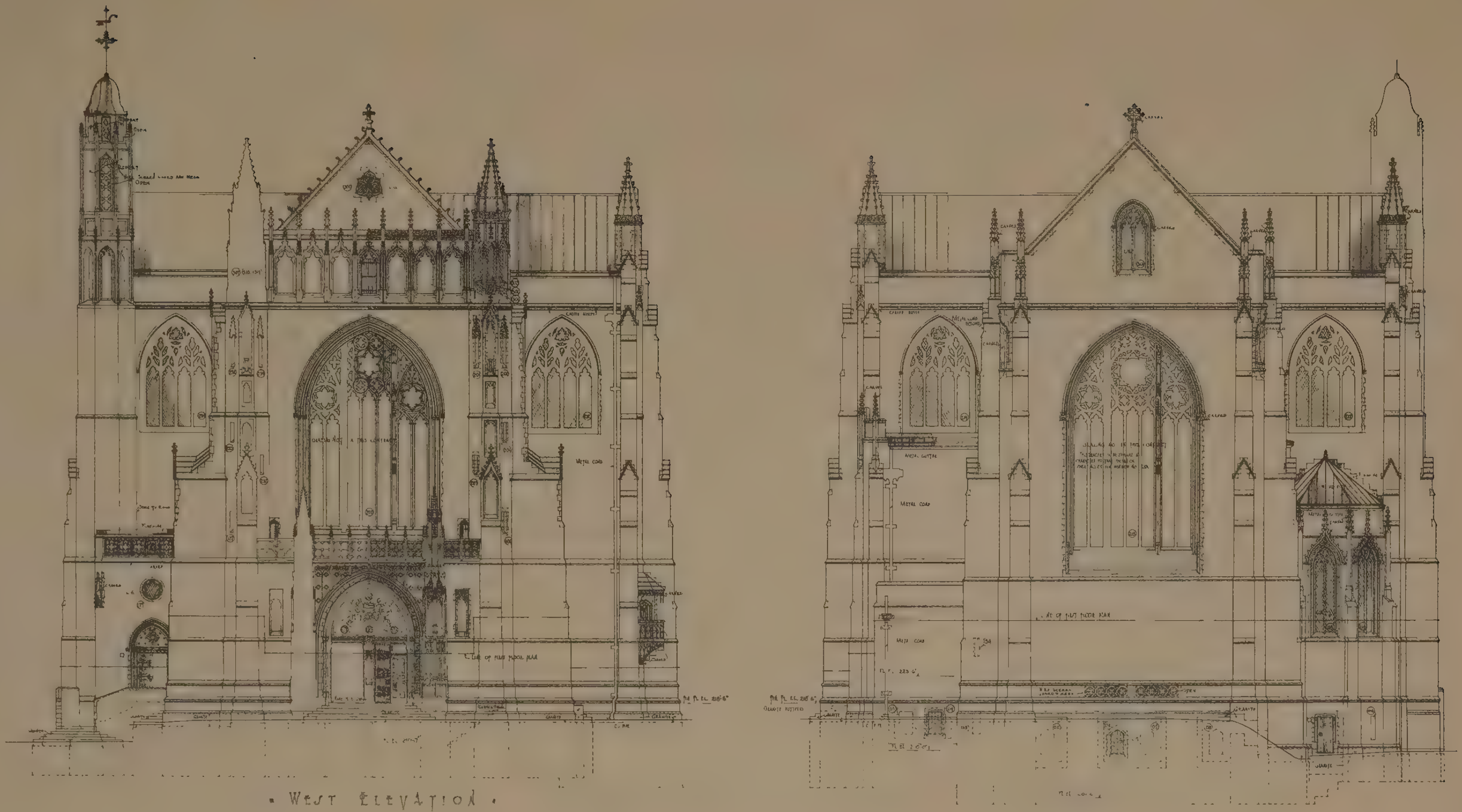
Their delicacy of line, particularly where the ink had to be watered to make it flow from a fine point, made it impossible to reproduce them at magazine size in the accepted methods. We have been at some pains to show them in a new process of reproduction, a step forward, we venture to believe, in graphic representation.

CHARLES SCRIBNER'S SONS
FIFTH AVENUE AT 48TH STREET, NEW YORK   7 BEAK STREET, LONDON



The Princeton Chapel, Princeton, N. J., North Elevation

CRAM & FERGUSON, ARCHITECTS

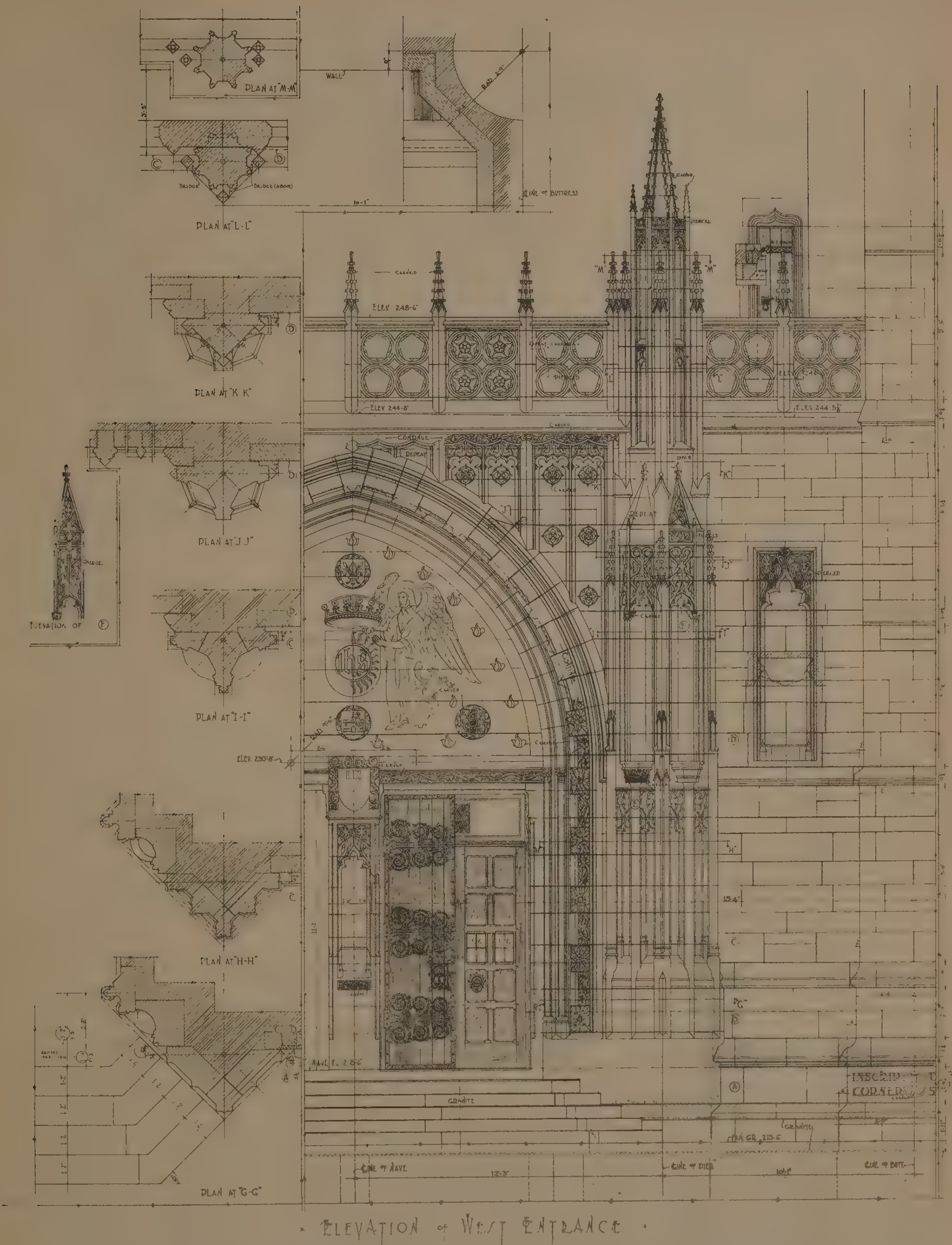


· West Elevation ·

· East Elevation ·

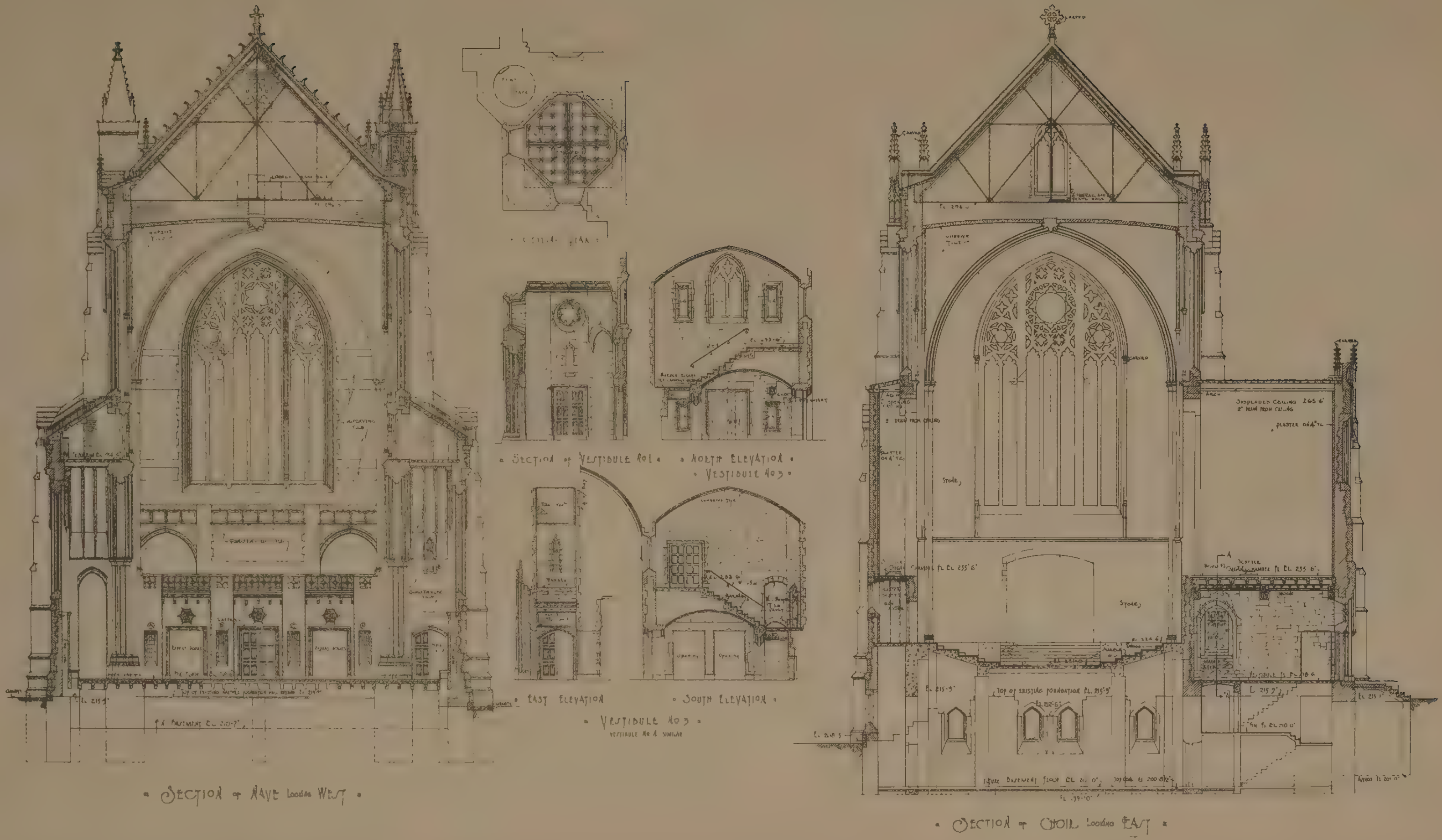
The Princeton Chapel, Princeton, N. J., West and East Elevations

CRAM & FERGUSON, ARCHITECTS



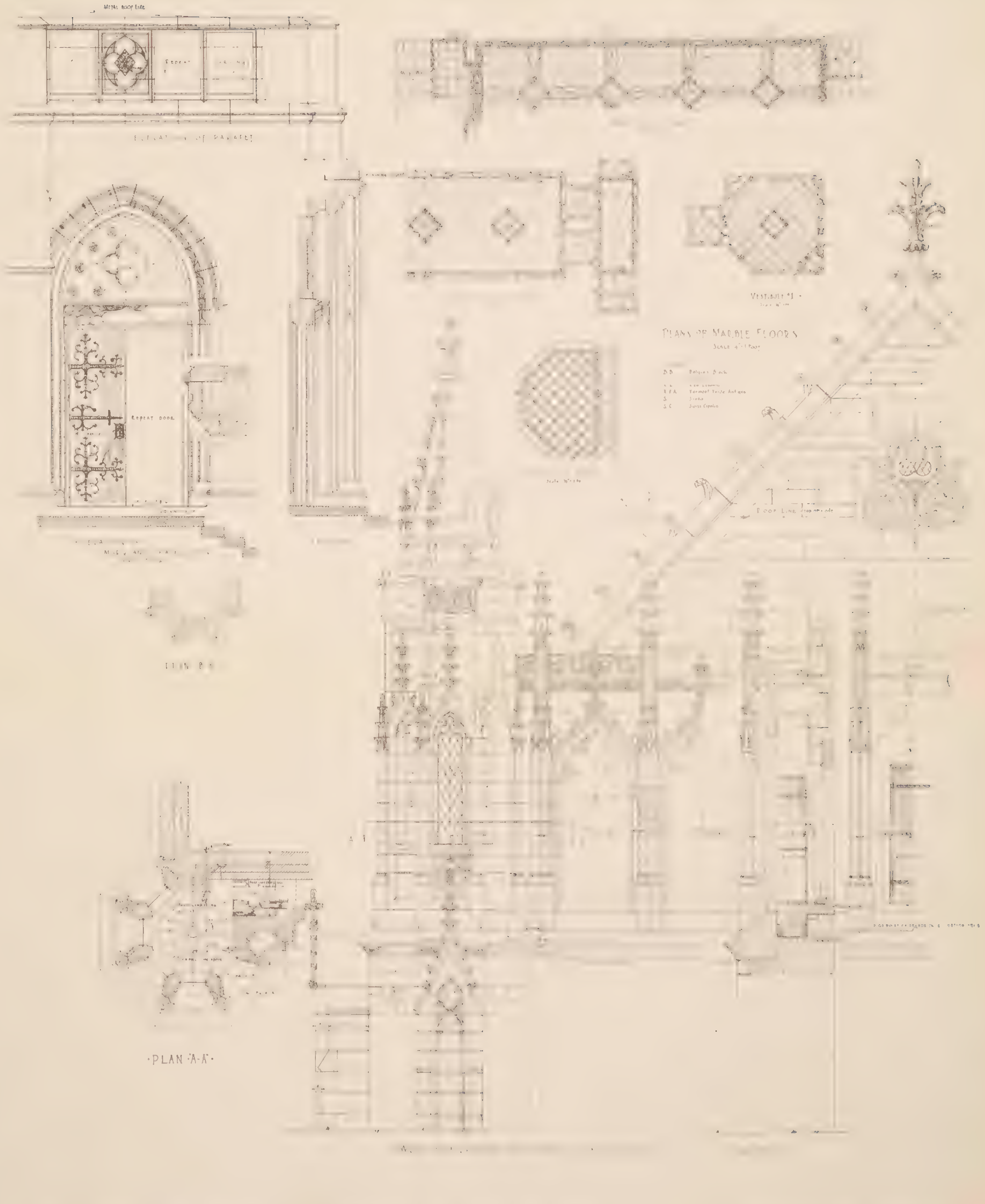
The Princeton Chapel, Princeton, N. J., Elevation of West Entrance

CRAM & FERGUSON, ARCHITECTS



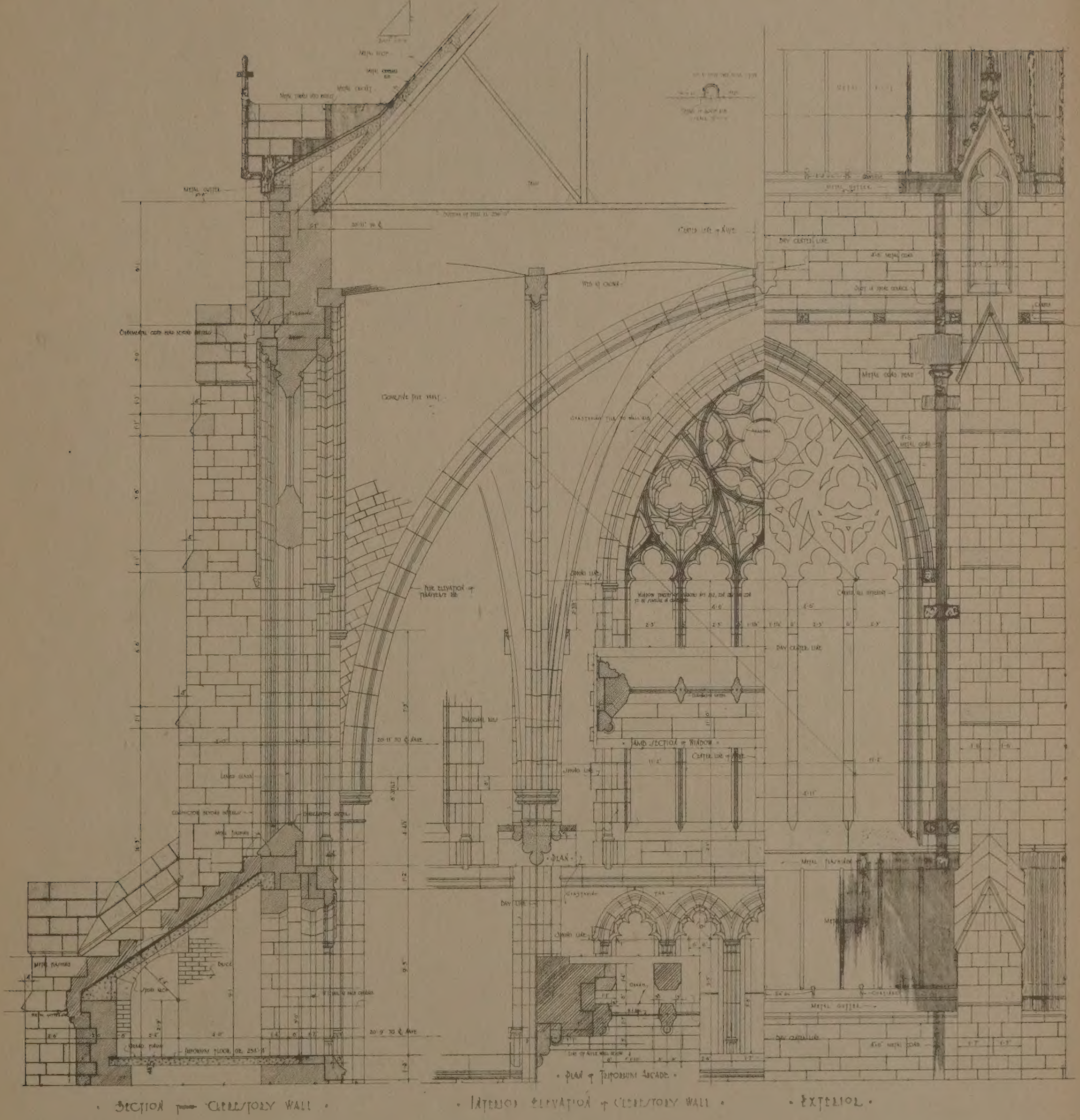
The Princeton Chapel, Princeton, N. J., Sections of Nave, Choir, and Vestibules

CRAM & FERGUSON, ARCHITECTS

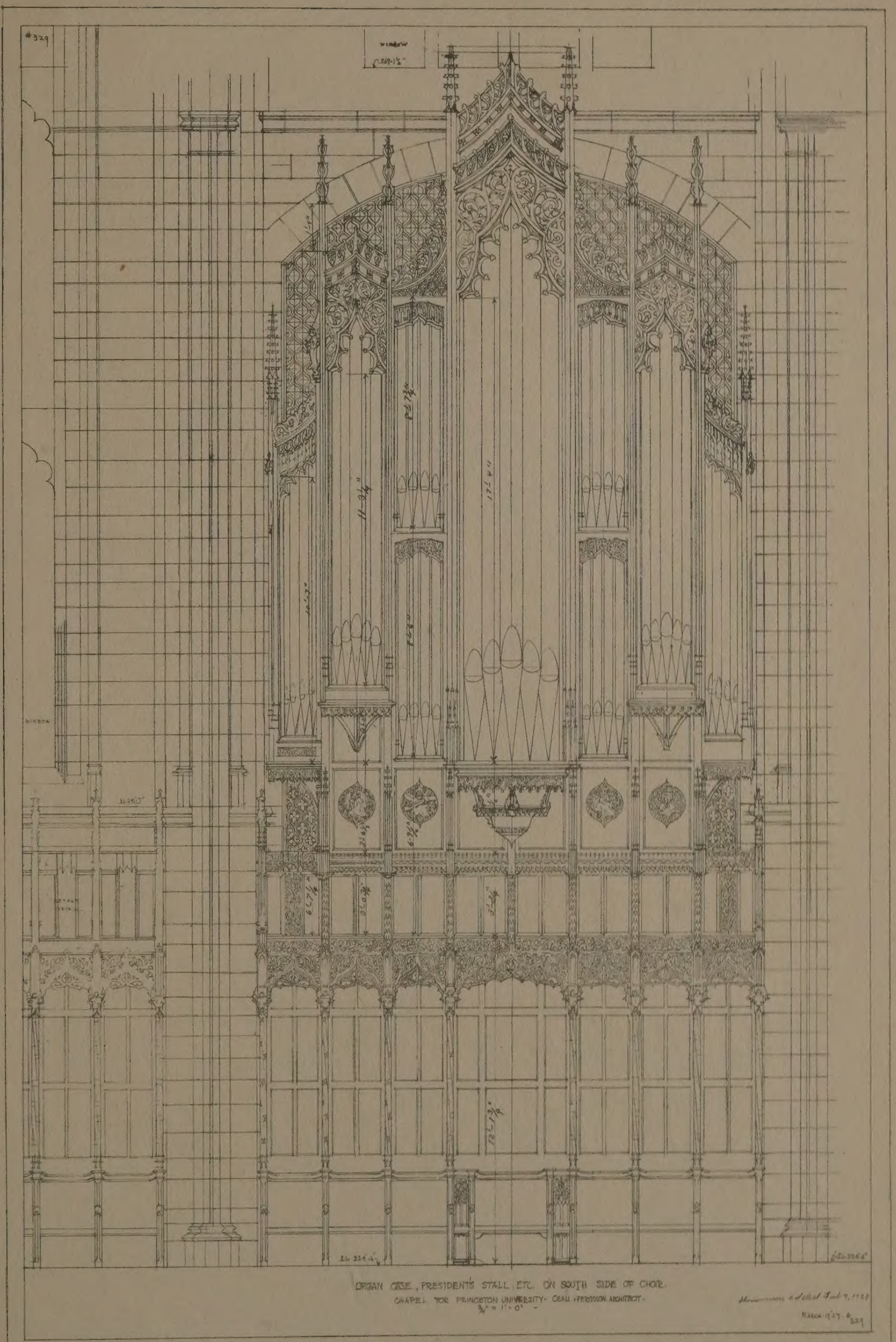


The Princeton Chapel, Princeton, N. J., Scale Details of Turret and Arcade

Cram & Ferguson, Architects


· SECTION THRU CLERESTORY WALL ·
· INTERIOR ELEVATION OF CLERESTORY WALL ·
· EXTERIOR ·
· PLAN OF TRIFORIUM ARCADE ·
· JAMB SECTION OF WINDOW ·
· PLAN ·
METAL GUTTER
TRIFORIUM FLOOR
20'-9" TO ℄ NAVE

The Princeton Chapel, Princeton, N. J., Scale Details of Clerestory Wall
CRAM & FERGUSON, ARCHITECTS



#329
WINDOW
WINDOW
ORGAN CASE, PRESIDENT'S STALL, ETC. ON SOUTH SIDE OF CHOIR.
CHAPEL FOR PRINCETON UNIVERSITY. CRAM & FERGUSON ARCHITECT.
3/4" = 1'-0"
MARCH 1927 #329

THE PRINCETON CHAPEL, PRINCETON, N. J., ORGAN CASE, PRESIDENT'S STALL, ETC.

CRAM & FERGUSON, ARCHITECTS